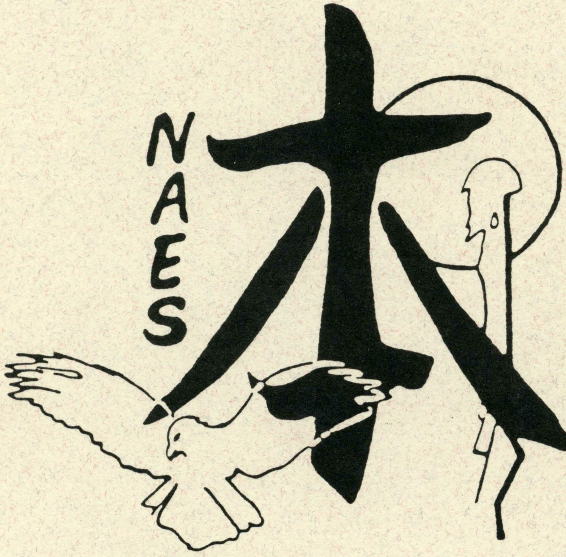


EXPLORATIONS IN SIGHTS AND SOUNDS



NAES, Inc.

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- research
- study
- curriculum design
- publications of interest.

In addition, the Association sponsors an Annual Conference on Ethnic Studies, publishes a journal (*Explorations in Ethnic Studies*), *The Ethnic Reporter* (the Association's newsletter), and other publications.

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EXPLORATIONS IN SIGHTS AND SOUNDS

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Richard D. Alba. *Ethnic Identity: The Transformation of White America.* (New Haven: Yale University Press, 1990) xvi, 374 pp., \$ 38.00 cloth.

Believing that a relatively small amount of research has been done with the ethnic identity of white Americans, Alba surveyed 524 whites in the Albany, New York, area. The majority were English, French, German, and Scottish whose forebears had been in this country for several generations. There were also numerous Irish, and among later immigrants, fairly large numbers of Italian and Polish descent.

Overall, Alba finds relatively little strong ethnic consciousness among these groups. Some respondents insisted on calling themselves "Americans," and some were not sure what "ethnicity" was, confusing it with religion and some with what might be called "family." There was also much uncertainty about the ethnic background of close friends and even of spouses. Only among the relatively few Jewish respondents and a rather small minority (about thirty percent) of the others did ethnicity seem very important. Membership in truly ethnic organizations seems to be only about two percent.

Alba sees this condition as caused primarily by intermarriage, for only about fourteen percent of the respondents were descended from parents of the same ethnic group. Among the intermarried, with many ethnic strains in the background, it is no wonder that the person does not know which group, if any, to identify with.

One of the surprising findings is that a sense of ethnicity is stronger among younger and comparatively well-educated people than it is among the older and less well-educated.

The investigation forces Alba to the conclusion that, while a sense of ethnicity will never be completely lost, it has weakened considerably as intra-groups' prejudices have decreased and ethnic neighborhoods have evaporated. There is also some evidence that white Americans are beginning to—and will more in the future—consider themselves as "European Americans," based on a common pattern of leaving the poverty of the old world and finding various degrees of success in the new.

This is a book filled with statistics, with most of the answers to as many as three hundred questions tabulated and analyzed. These are in the area of ethnic identity itself, native languages, ethnic experiences, friends, neighborhoods, organizations, and attitudes towards their children's sense of identity. Particularly in the latter does Alba see a sense of ethnic identity weakening, for many of those who consider ethnicity important for themselves do not wish to try to pass it on to their children.

The book seems to be the result of a detailed and sound investigation and is clearly written. Although the author asserts that the Albany area is a fairly typical one, my Midwest perspective makes me wonder what changes would have been caused if there had been a substantial Scandinavian population in the area. Stereotypically, this is a very ethnically conscious group, and like the Jews, Poles, and Italians, has a relatively strong language-religion-general ethnicity linkage.

Finally, I would suggest that Alba basically neglects to discuss interest in genealogy as a possible source of strengthening ethnic consciousness, and does nothing at all with the reading of ethnic newspapers, magazines, and books.

Of considerable use, I would think, to anyone doing a similar investigation, is the list of "Ethnic experiences (during preceding five years)." Even those who feel ethnicity is very important to them only had ethnic experiences six times during the period.

— Phillips G. Davies
Iowa State University

Paula Gunn Allen. *Grandmothers of the Light: A Medicine Woman's Source Book*. (Boston: Beacon Press, 1991) 246 pp., \$19.95 paper.

As Allen points out in her preface, the stories in this collection were gleaned "from the vast oral tradition of North American tribes." Allen adds that they (the stories) have served as her spiritual guides. She feels that in these tales the "great Goddess" has many guises, such as Xmucane, Sky Woman, Thinking Woman, Scomalt, et al.

Her extended introduction presents the "Living Reality of the Medicine World." A sector of the book introduces us to an Allen neologism, for she provides the title "Cosmogyny: The Goddesses"; another deals with "Ritual Magic and Aspects of the Goddesses"; and the third deals with "Myth, Magic, and Medicine in the Modern World." The collection ends with a postscript on "Cultural Dimensions." Closing the work are two helpful sections to the reader and scholar: a glossary and a bibliography.

Leading into her "Cosmogyny" is her full length discussion of the reality of the medicine world. Stories connect us to the "universe" of medicine. Apprentices to medicine practices discover that there is a separate path for them. In oral traditions, some details are from the natural world, others from the supernatural. The "bedrock" of Indian spirituality is the interchange that is carried on with the supernaturals. She goes on to define the disciplines that constitute the medicine woman's way. Before she presents stories from the various Native American cultures, she stresses the *complexity* of the concept of medicine.

There are stories from the Keres people of the Southwest, the Mayans, the Cherokees, and the Navajos. She also retells stories from tribes located elsewhere in the different regions of the United States.

This work will serve as a fine introduction for readers to the spiritual beliefs of Native Americans. Allen's structuring of her work to first include definitions and analyses, and then to illustrate them with fine stories, provides readers with material that is easily understood and grasped—even at first reading.

— Cortland P. Auser
Yorktown Heights, New York

Gretchen M. Bataille and Albert L. McHenry, eds. *Living the Dream in Arizona: The Legacy of Martin Luther King, Jr.* (Tempe: Arizona State University, 1992) 106 pp., \$10.00 paper.

Living the Dream in Arizona, edited by Gretchen M. Bataille and Albert L. McHenry, is at first glance a tidy, unpretentious little book. Subtitled "The Legacy of Martin Luther King, Jr.," this work is, in effect, a series of testimonies by a multicultural chorus of Arizonans. Each voice speaks plainly about the meaning of the struggle for dignity, opportunity, and equality. As unpretentious as this work is, it is also informative; the words of the contributors are—in the spirit of Dr. King's life—challenging and provocative. There is more than meets the eye in the one hundred and six pages of *Living the Dream* . . .

The four chapters in the book—"Arizona: The Legacy of Martin Luther King, Jr.," "Arizona: The History," "Arizona: The People," and "Arizona: The Future"—are brief and to the point. The thesis developed in this book is that the road to justice has been a long one in Arizona and that it has been traveled by an ethnically diverse group of men and women.

I believe the most compelling of the four chapters is the second, "Arizona: The History." This chapter contains twelve largely anecdotal pieces which—although brief—give us a reprise of Arizona's racial and ethnic history. These histories reveal much about the struggles of Jews, Native Americans, Latinas, and African Americans long before the modern-day civil rights movement was underway. There is a wealth of historical information and perspective in this section. While the "stories" are brief, they do provide an ethnographic mosaic of life in Arizona. An example of this is Melanie Sturgeon's "Phoenix: Through the Eyes of the *Tribune*." Sturgeon writes of this black newspaper's role as chronicler and reporter of the black experience. Sturgeon's piece tells us much about the accomplishments and contributions of Phoenix's black community. The brief pieces by Stocker (p. 31), Marin (p. 34), Maldonado (p. 38), and Edamatsu (p. 41) are equally enlightening.

I believe that this book makes an important installment on reconstructing Arizona's ethnic and race relations history. It is replete with pithy essays about these subjects. If there is a shortcoming of *Living the Dream*, it is the general brevity of the essays. More development would have doubtless expanded the scope and depth of information about Arizona and the people who have committed themselves to shaping a society more in line with the dream for which Dr. King gave his life.

— Otis Scott
California State University, Sacramento

Gretchen M. Bataille and Kathleen M. Sands. *American Indian Women: A Guide to Research*. (New York: Garland Publishing, Inc., 1991) xvii, 423 pp., \$57.00 cloth.

This much needed resource is an annotated bibliography of nearly sixteen hundred works in print and on film or video. As the authors note in the "Introduction," the common fallacy is that there is little available research—either of historic or contemporary focus—on the topic of Native American women. This is clearly not true, as evidenced by the wealth of materials detailed in this guide.

Materials are grouped according to either their format (i.e., bibliographies, ethnographies, film/video) or their primary subject area (i.e., social roles, history, literature). A short annotation follows each entry, helping the reader wade through the sometimes long list of similarly-titled works with an eye towards choosing those that will be most pertinent. Many entries which refer to the individuals also note tribal affiliation, a device which aids the neophyte in finding potential cross-referenced materials.

Of particular use to the reader interested in the ethnic experience is the nature of some of the annotations. Volumes which are of more a "new age" than a factual orientation are so noted, allowing the user to determine those sources on which to focus research time. By including these works, however, Bataille and Sands are pointing out that printed matter portraying a contemporary image of Native women, whether real or fictional, is crucial to how modern stereotypes arise. Along the same lines, they have chosen to include biased works from years past to highlight how earlier attitudes and misconceptions shaped present-day realities for indigenous American women.

The authors admit that limited space necessitated constraints on content. It is mainly with these necessary omissions that I find fault. The index is comprised of subjects, authors, general topics, and selected titles. Perhaps a better format would have been to separate indices for subjects, authors, and general topics, in addition to an index of all titles discussed. The omission of materials specifically pertaining to Central and South American women calls for the writing of Volume II. Finally, for the new researcher, inclusion of unpublished theses/dissertations of high quality would be beneficial.

The importance of continued research into the intersection of ethnicity and gender, as well as the reassessment of ethnographic works, make the need for this book obvious. We can only hope it is the pilot work in a series.

— Cynthia R. Kasee
University of Cincinnati and the Union Institute

Kathleen M. Blee. *Women of the Klan: Racism and Gender in the 1920s*. (Berkeley: University of California Press, 1991) 228 pp., \$25.00.

We need to know more about why people become racists and what their motivations are for joining racial supremacist groups. Scholarly works dealing with the Ku Klux Klan's meteoric 1920s rise usually emphasize how rapid post-World War urbanization, agricultural depression, and fears of immigrants and cultural changes unsettled traditional-minded citizens in small-town and rural American landscapes and made the Klan attractive. By choosing to concentrate specifically upon women in the Klan, and "the complex ways in which race, religion and gender interact," Kathleen Blee, a sociology professor at the University of Kentucky, has opened up new dimensions here.

In Indiana, where the Klan had exceptional strength and penetrated almost every level of society and government, half a million women, or *one native born woman in three*, was a member of the Women of the Ku Klux Klan (WKKK). Blee, after a meticulous investigation of archives throughout the state, interviews, and correspondence with surviving Klanners, arrives at some (discomforting) answers as to why the Klan (WKKK)—despite its vicious internal power struggles—proved such a formidable magnet.

What this study vigorously refutes is the familiar and simplistic notion that the Klan was the bailiwick of pathological individuals on the periphery of society. The Klanswomen we meet in the text (and ample footnotes) are all too representative of 1920s Indiana; they are from farms, small towns and large cities alike, and every social class. Many, in fact, were drawn to the Klan from movements for the protection of women's rights such as temperance and suffrage; Blee believes that it was the Klan's special genius to flexibly accommodate such women within its organization, and to provide a vehicle for advocacy of equality between white Protestant men and women within the larger Klan agenda of nativistic racial and religious bigotry. Coexistence, however, between WKKK leaders and an astonishingly corrupt, male-dominant Klan leadership was always tenuous. Ultimately, the author attributes much of the Klan's dramatic fall to the gaping contradiction between the Klan's claims to protect "white womanhood" and the sexual brutalities of its misogynist male leaders.

The most penetrating (and disturbing) insight of *Women in the Klan* is its linkage of the fantastic Klan success at recruiting Indiana women to *normal* patterns of thinking and behavior, or "the institutions and assumptions of ordinary life of many in the majority population of Indiana." Indeed, Blee makes a convincing case for the seamless identity of the "Invisible Empire" with a 1920s Indiana culture suffused by racism, xenophobia, and parochialism. How easy it was then to superimpose "Klannish culture" on top of this pre-existing Hoosier one.

What is striking is the similarity of what Blee is describing here to what occurred in Germany only a few years later. The "spectacles" (marches, cross burnings, festivals, etc.) provided by the Klan to incite its supporters, the

thuggery, violence and economic boycotts it used to terrorize its enemies, its fit with the larger culture, the sadism of its leaders and manipulations of human idealism and search for meaning; all are redolent of the Nazis. The "normalcy" of Klan activities and ideology to Klanswomen is reminiscent of Arendt's "banality of evil." A connection might have been made here.

Ultimately, this study validates what race relations theorists have increasingly noted since Allport and Myrdal: the presence of the multiple (and often, contradictory consciousness) in the prejudiced. Blee asks: "How did white Protestant women come to identify their interests as women with the Klan's racist, anti-Catholic and anti-Semitic agenda?" At the end of this fine book, we have a very good idea indeed.

— Noel J. Kent
University of Hawaii at Manoa

Edith Blicksilver. *The Ethnic American Woman: Problems, Protests, Lifestyle*. Expanded printing. (Dubuque, IA: Kendall/Hunt Publishing, 1989) 471 pp., \$29.95.

The original edition of *The Ethnic American Woman* was published in 1978 with 381 pages. For the 1989 edition, the author has added two new sections with a total of ninety-three new pages. "Unit Thirteen: Daring To Be Different" contains sixty-three pages of fiction, poetry, and memoirs from contemporary women writers of German, Russian, Jewish, Anglo, African American, Mennonite, Italian, Chicana, Rumanian, Polish and Irish backgrounds. "Unit Fourteen: Scholarly Essays" is a particularly welcome addition of thirty pages containing essays by Evelyn Avery on blacks and Jews in the fiction of ethnic women, Caroline Dillman on the Southern woman as ethnic, Ruth Adler on the Jewish mother as seen by American Jewish writers, and Sarah Jackson on the South and Southerners.

Blicksilver includes white women, American women of European descent, in her definition of ethnic, certainly a contentious choice. Perhaps this volume should make some concessions to the realities that non-white women face in America. It is one thing to be Irish American in Chicago, quite another to be African American there, or anywhere in the country. Many people of color categorically refuse to accept any whites as ethnic. Some discussion or recognition of these differences would help focus the material in this excellent and comprehensive collection.

"If you're white, you can't be ethnic" is a commonly heard declaration. One personal memoir, "Un-Assimilated," by Angela G. Dorenkamp, puts the ethnic argument to rest. The Italian American author says, at the breakup of her marriage to an "American," that "I should never have left my neighborhood," and she regrets the compromises she made toward assimilation: "I had traded natural and vital qualities for bland and artificial ones, for a tentative place in an

alien world.” Does one become more ethnic the further one gets from northern European Protestantism? Then what do we do with the Anglo American as an ethnic group? Caroline Dillman begs the question of ethnicity when she puts forth the Southern woman as an ethnic American: black men were lynched for her! Arguments like this make a mockery of the ethnicity, the otherness, of people not white. Ethnicity then becomes meaningless as a distinguishing factor. Who is the mainstream American if Southerners are ethnic, all those Polish and Italian Americans up north? Regionalism could more clearly define the experience of the Southern white woman than ethnicity. Edith Blicksilver might consider addressing the definition of ethnicity in a future edition of this fine volume.

The new material is clearly integrated into the original version. One story in the new edition, “My Mother’s House: A Dream Come True,” is a continuation of a tale on page 321. The following new story on page 415, “The Jewish American Princess Untrained for the Stress of Divorce and Single Parenthood,” also has a companion in the first edition. Blicksilver’s categories and themes are continued, and the four critical essays are a welcome and helpful addition. The best of the new material is the short story by Doris Betts, “Beasts of the Southern Wild.” This prizewinning collection will continue to be a major contribution to literature by and about ethnic American women. The editor’s appendices, class discussion questions, and suggested research topics are aids to teaching, but do not intrude for those just wanting a good read.

— Ann Rayson
University of Hawaii

E. Ellis Cashmore, ed. *Dictionary of Race and Ethnic Relations*. 2nd ed. (London: Routledge, 1988) xvi, 325 pp., \$14.95 paper.

A recurrent theme in the sociological study of racial and ethnic relations is the discipline’s inability to provide a clear and focused research agenda. Scholars in the field are troubled by their inability to agree as to the nature and scope of the discipline, and hence, the lack of an all-encompassing definition for the study of racial and ethnic relations. For example, a continual semantic debate exists over the appropriate usage and application of such concepts as “race” versus “racial” in sociological discourse. The *Dictionary of Race and Ethnic Relations* has been developed with this concern in mind.

According to editor E. Ellis Cashmore, the internal debates that characterize the field can be resolved if scholars channel their energies into identifying the central concern of racial and ethnic relations. For Cashmore, the main issue surrounds understanding the formation of social inequality that, in his estimation, is perpetuated by discrimination of subordinate groups by the dominant society. He defines this form of inequality as “institutionalized structured inequality” that is manifested through the various social institutions of power.

Cashmore is convinced that if scholars agree to the central problematic in racial and ethnic relations, then they will work towards resolving it. This, in turn, will provide the discipline with an external focus without spending time and energy on internal debates.

The *Dictionary of Race and Ethnic Relations* has been designed as a reference work that seeks to provide clear and concise definitions with which scholars of race relations can begin a fruitful and overdue dialogue. By no means are the entries designed as conclusive definitions, but rather as a collection of principles and definitions that can be modified in order to best explain changing power relations in society. The idea is to offer a more practical and applied approach to race relations with the objective of exposing the external beliefs that underlie the institutionalized structured inequality. The ultimate goal is the development of a knowledge base that will challenge inequality, and ultimately, help destroy it. Cashmore warns that if this does not occur, then we will continue to reproduce an impenetrable and insular academic discipline, which in turn, will limit our ability to develop external solutions towards the eradication of racial and ethnic inequality.

In its second edition, the *Dictionary of Race and Ethnic Relations* provides a completely updated text, including recent events, new research findings, and theoretical innovations in the field. For example, a definition for "Rational Choice Theory" and its recent application in the field of race and ethnic relations is provided. The dictionary is cross-referenced, and each entry is appended with reading references for further research. This reviewer appreciates the fact that the dictionary does not minimize divergent theoretical views in the field and provides separate theoretical perspectives when appropriate. For example, the dictionary provides both a sociological and biological definition of race.

A major weakness with the dictionary is that it falls short of providing a complete collection of theoretical paradigms and concepts for the study of racial and ethnic relations. A useful illustration can be found with the recent research interest in the intersection of race, class, and gender that has served to broaden the scope of the discipline. However, in fairness to Cashmore, he is well aware of this problem and accounts for it by developing a dictionary with fluid definitions that can be modified with the changing discipline. Hopefully, the next edition of the dictionary will include a table of contents. This will facilitate its use and make for a more efficient research tool. Nevertheless, this work is an important step in addressing some of the problems and concerns in the field, and an essential reference tool for scholars, practitioners, and teachers of racial and ethnic relations.

— Alberto L. Pulido
University of Utah

Ko-lin Chin. *Chinese Subculture and Criminality: Non-Traditional Crime Groups in America*. Contributions in Criminology and Penology, No. 29. (Westport, CT: Greenwood Press, 1990) 208 pp., \$39.95.

This is probably the first monographic study to examine in-depth the present criminal subculture of New York Chinatown, focusing on the youth gangs that have plagued the community during the past thirty years. As such, it makes a valuable contribution to the fledgling field of Asian American studies, whose scholars have yet to tackle this complex and sensitive topic, as well as to the disciplines of sociology and criminology. It will also help puncture the recently created stereotype of a monolithic, "model minority" Asian population singlemindedly pursuing success in schooling and business.

While the author traces the antecedents of the Chinese gangs to old secret and triad societies in China and Hong Kong, he asserts that their appearance in the US is a direct consequence of the new wave of post-1965 Chinese immigration to the US. With the influx of many new immigrants, including many young people, after a long hiatus imposed by the Chinese exclusion from 1882 through the fifties, the old Chinatown community became destabilized and found itself unequipped to deal with a myriad of new social needs and problems. Faced with school and family problems, lack of good jobs, and the difficulties of language and assimilation, some of the young immigrants drifted into delinquency. Immigrants also brought investment, new business vitality, and enhanced economic opportunities, conditions ripe for criminals to flourish. The larger American society and law enforcement establishment only began to pay attention to the gangs when their activities spilled beyond Chinatown into drug trafficking and money laundering, no longer confined to extortion, protection, and petty street crimes within their own ethnic community.

Perhaps the most valuable contribution of this work is the author's apparent ability to penetrate the gang culture itself. Thus he was able to describe, often with minute details, the behavior and conduct of the gangs in their various activities—from extortion, robbery, and prostitution, to drug trafficking—and chart the territorial bases of the various gangs within New York Chinatown.

Finally, the author also provides discussions that are briefer of gang violence, recruitment of members, comparison of Chinese with other ethnic youth gangs, and societal reactions to the gangs, particularly within Chinatown itself.

Although clearly written for the sociology and criminology specialists (the book is almost overly burdened by references to scholarly studies and theories), this book can also be of interest to the layman, because many of us have a fascination with gangs, particularly in Chinatown, where images of tongs and triads have fueled our popular imagination for a long time. This book will disabuse the reader of old stereotypes, while adding a new appreciation about the complexities of the growing Asian population in this country.

— Evelyn Hu-DeHart
University of Colorado at Boulder

Sandra Cisneros. *Woman Hollering Creek and Other Stories*. (New York: Random House, 1991) 165 pp., \$17.50 paper.

This collection reveals Cisneros as a refreshing writer of a variety of fictional forms. Her work at times may remind readers of Chicana short fiction by Estella Portillo. Cisneros has the distinct ability of writing vividly and imaginatively in her pictorialization of Mexican American life. She creates sketches, short stories, vignettes, and descriptive "essays."

Her personae are as credible as they are various. This is true of the very young Chicana speaking about her chum in "My Lucy Friend Who Smells Like Corn," or the pre-teen in "Eleven," or the narrator of "Mexican Movies." Another story is related by the former lover of Zapata, the Mexican revolutionary. Her sad-glad feelings are told to an older Zapata who has stopped by to see her and has fallen asleep.

"Woman Hollering Creek" is the story which resembles Portillo's "Paris Grown." Both tell of women escaping an oppressive social situation. Her "Little Miracles . . ." is a *tour de force* listing of various letters left near various saints' statues expressing gratitude for what are labeled "Little Miracles."

Cisneros entertains and surprises. Her subject matter may be Chicano, but her writing about the human condition transcends a particular place and people.

— Cortland P. Auser
Yorktown Heights, New York

Judith Ortiz Cofer. *Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood*. (Houston: Arte Público Press, 1990) 158 pp., \$8.50 paper.

This is a rather loose collection of *cuentos*, or stories, by a person of two very different worlds. In the years of her youth, Judith Ortiz was shuttled between Paterson, New Jersey, and Puerto Rico. Her parents were immersed in the Spanish culture of the Caribbean tropics; but like so many other Puerto Ricans, her father left the island in the 1950s to secure a better life for his family. He joined the US Navy and spent six months of every year at the Brooklyn Navy Yard and the rest of the time at sea. When he was stationed in Brooklyn, he would send for his wife and children to live with him in an apartment outside Paterson. Thus, young Judith spent her childhood years alternately living in a small town on a tropical island and in a large urban area in North America. Her father adjusted to the new culture, but her mother never did.

As would be expected, the author grew up with split loyalties regarding her parents and the different cultural groups in which she lived. These accounts of her exposure and reaction to her experiences make up the entire narrative of *Silent Dancing*. The book is a remembrance that abounds with fascinating tales told by Ortiz Cofer's grandmother whom everyone called Mamá.

In Mamá's casa were several mahogany rocking chairs, acquired at the births

of her children, where the members of the extended family passed down their wisdom to the younger generation. Ortiz Cofer describes the scene: "It was on these rockers that my mother, her sisters and my grandmother sat on these afternoons of my childhood to tell their stories, teaching each other and my cousin and me what it was like to be a woman, more specifically, a Puerto Rican woman." Many times what they recited to the young were *cuentos*, the "morality and cautionary tales told by the women in our family for generations: stories that became part of my subconscious as I grew up in two worlds, the tropical island and the cold city, and which would later surface in my dreams and in my poetry."

What Judith Ortiz Cofer gives us in this book then is not a chronicle of her life, but a reclamation of significant memories that, as she explains, "connect myself to the threads of lives that have touched mine and at some point converged into the tapestry that is my memory of childhood." She weaves this tapestry with pieces of prose writing interspersed with poems that illustrate the experiences and tales she relates.

After reading Ortiz Cofer's remembrances, the reader quite clearly understands that her divided loyalties have been somewhat resolved. She has decided to live in a bicultural world—building her professional life in the modern North American city in which she now resides, but spending a great deal of time visiting her mother in the small Puerto Rican town where she has settled permanently. Here her mother has assumed the elderly Mamá's role of reciting tales in order to preserve the life she loves. However, her mother's world is doomed by the intrusions of "progress." The Pueblo now is surrounded by shopping malls, condominiums, and even a Burger King.

The book ends on this sad observation by the now mature Ortiz Cofer. However, she has helped us to remember and understand a rich and exciting culture that is fast disappearing, along with all the other "old" cultures in the world.

— Angelo Costanzo
Shippensburg University

Laura Coltelli. *Winged Words: American Indian Writers Speak*. (Lincoln: University of Nebraska Press, 1990) ix, 211 pp., \$22.50.

Among the interviews in this volume, which were conducted in September 1985, some are quite important, all of them are extremely interesting, and together they form an aggregate that cannot be ignored by anyone currently working in the field, for collectively they raise a number of issues that are central to current discussions of (specifically) American Indian and (generally) "minority" literatures.

There is, above all, the question of the systemic origins of textual meaning, which ties in with the question of legitimate and illegitimate readings of a text. Coltelli begins her introduction with a programmatic flourish: "Before we can

make valid critical interpretations of the works of American Indian writers, we must consider their traditional and historical background,” and she consistently directs the interviews towards questions of *traditional* sources. The relevant context for American Indian texts is thereby defined more or less monolithically, and as essentially different, or radically “other.”

This coupling of the contemporary anglophone American Indian text with the traditional non-anglophone culture tends to disregard the interculturality of much contemporary “minority” writing, which emerges from several of the interviews themselves in different ways. Paula Gunn Allen, who (like other authors) characterizes American Indian literature as multi-ethnic, insists on the multiplicity of her own cultural backgrounds and her freedom to choose among them for her life and work; in this context, she talks at length about the work of *translation*, as does Simon Ortiz. James Welch carefully (and humorously) evades all suggestions to the contrary made by Coltelli, who occasionally is an over enthusiastic and somewhat intrusive interviewer, and firmly characterizes his own texts as contemporary “western” novels that stand in the “dominant” tradition, rather than as recreations of traditional storytelling. Wendy Rose and Gerald Vizenor, more consistently than others, explore the metaphor of the *half-breed* and related notions of intercultural communication (and conflict)—Rose more pragmatically and in a more linear fashion, Vizenor in his characteristic balancing of opposites. Leslie Silko’s stress on the aspect of change, which is clearer with her than with many of the other authors, also belongs in this context. Finally, the same basic gesture towards interculturality occurs when N. Scott Momaday aligns himself to an experience of the American West as well as to a tradition of western art, which he bases on a single notion of creativity—defined, in one sense, as the making of images. It is in this interview, too, that he talks a bit about one of the sources of his modernist views: his studying under Yvor Winters.

At the same time, authors—Momaday foremost among them—display a tendency to ground their own and others’ works in *place*, a notion that does imply the continuity of a specific line of tradition, viewed holistically. Allen thus focuses on the impact of the traditions of their respective cultural areas on the work of Momaday, Silko and Welch; Ortiz describes his work as being imbedded in place, and the notion recurs in different shapes with Louise Erdrich and Michael Dorris, Linda Hogan, and many others. It is no wonder then that the introduction, which is an overview of points raised in the interviews rather than the presentation of an independent critical position, tends to connect opposites: American Indian literature is innovative *and* traditional, or “rooted in the past, as well as in contemporary social realities.” It is also “easily distinguished . . . [from] ‘white shamanism,’” although Coltelli uses many of the stereotypes employed by pseudo-“Native” writing to characterize the genuine product; and it is tribal as well as pan-Indian. On one level, the introduction thus avoids dealing with many of the gravest problems of legitimation encountered by contemporary native writing (not only in the US), and by American Indian cultures in general. On another level, this strategy is useful in that it prepares readers for the great variety of viewpoints that they are going to encounter; at the

same time it does raise the questions of tradition and innovation, the legitimate and the fake, and tribalism vs. pan-Indianism in their minds.

It is impossible to refer to all areas discussed in the volume. But one should at least mention in passing that Allen most clearly tries to effect a fusion of nativeness and feminism (and it is very interesting to compare her gestures of inclusion and connection with Hogan's careful distinctions between native and white feminism, for instance, or between the views expressed in individual texts and what may appertain to the literature as a whole); that Ortiz establishes a well-developed framework of post-colonialism for his writing; that the Vizenor interview is perhaps the most useful text in the collection as consistent self-interpretation, though another candidate for this qualification is Welch's, which is very specifically on the traditions and conventions employed in his novels; that Silko, in a preamble to her interview, connects it with her then ongoing work on *Almanac of the Dead* and points out that it predominantly "has interest and value in so far as it illuminated the evolution of certain characteristics and themes in *Almanac*," and that Erdrich/Dorris make quite clear the extent of their collaboration.

— Hartwig Isernhagen
University of Basel, Switzerland

Adelaide M. Cromwell, ed. *Dynamics of the African/Afro-American Connection: From Dependency to Self-Reliance*. (Washington, DC: Howard University Press, 1987) xviii, 161 pp., \$17.95.

This book is a valuable contribution to African and African American studies in that it brings together and reviews the history of relationships between people of African descent. This book is also important because it details the social, political, and economic issues that affected the development of and communication between Africans and Afro-Americans. The quality, style, and content of the articles vary, but the sequence in which the articles are presented in the book seems logically ordered.

The book contains the papers presented at a seminar held in Liberia in January of 1983. The stated intent of the seminar was:

1. To assess the relationship and improve communication between Africans and Afro-Americans with the result of improving both identities.
2. To increase the understanding of Afro-Americans of the complexities and values of African societies, and of Africans of the role and status of Afro-Americans in American society.
3. To make more viable and effective the role of Afro-Americans in US/African relations.

While the complete achievement of these goals would be a lofty accomplishment, they were fulfilled to a degree. The book was very successful at summarizing the history of African/Afro-American interaction. The extent to which

this can in turn improve communication or the identities of both groups is less demonstrable. It was also not clear which segments of each society would be a party to this improved communication. As written, it appears, although it is not stated, that the focus is on communication between academics rather than educating the general population. Clarifying this question would allow a better consideration of the intent of the seminar.

In detailing the history of communication, the book goes a long way toward accomplishing the goal of cross-cultural understanding between Afro-Americans and Liberians with some mention of other African societies. This brings up one of the noticeable shortcomings mentioned in one paper, the limited information on the vast majority of African societies. While focusing on one country can reflect the complexities within that society, it does not reflect the diversity or complexity of African societies as a whole.

— Judith O'Dell

Julie Cruikshank, in collaboration with Angela Sidney, Kitty Smith, and Annie Ned. *Life Lived Like a Story: Life Stories of Three Yukon Native Elders*. (Lincoln: University of Nebraska Press, 1990) xvi, 404 pp., \$50.00 cloth.

Life Lived Like a Story, a volume in the American Indian Lives Series, contains the transcribed autobiographies of three women of the Yukon: Angela Sidney, Kitty Smith, and Annie Ned. In her introduction, Cruikshank states that the book is "based on the premise that life-history investigation provides a model for research." To meet this goal, Cruikshank's methodology depended upon ongoing collaborations between interviewer and interviewees. The three remarkable women who share their life stories in this volume were all raised on the inland side of the high country frontier separating coastal Tlingit and interior Athapaskans; all can claim both Athapaskan and Tlingit ancestry; and all were born within a few years of the Klondike gold rush (1896-98), a period at the close of an intensive period of Tlingit-Athapaskan trade and a period of unprecedented change. Cruikshank, with her careful attention to methodology, language, and the wishes of her subjects, has produced a volume of autobiographies that uses an oral tradition grounded in local speech and a shared body of mythological and traditional knowledge. The genre successfully captures the essence of each of these three women's lives—the hardships as well as the humor—and the genre also underscores the recurring theme of connection to both nature and other people.

The first part on Angela Sidney contains seventeen sections that combine traditional stories and songs juxtaposed with fragments of Sidney's life, such as reflections on her marriage and her children. Sidney begins her family's history, her *Shagoon*, with first her mother's clan history, then her father's, then her husband's, since this is the correct way to tell a Shagoon in a matrilineal society.

Section four is a compilation of “Stories from My Parents’ Time,” which includes “Skookum Jim’s Frog Helper” and “Good Luck Lady.” In section nine, Sidney remembers the last big *Dakl’aweidi* potlatches held in 1912 and 1914. Section eleven recounts Sidney’s puberty seclusion and her feeling of being cheated by the minimizing of the ritual, which was not as strict, formal, or long in duration as tradition dictated. Sidney’s concern with finding a balance between the old and new ways preoccupies her narrative; traditional stories used in her narrative help to resolve these contradictions. According to Sidney, “My stories are my wealth,” and she realizes the significance of traditional stories to future descendants.

Part two of *Life Lived Like a Story* uses the same genre to tell the story of Kitty Smith, but again, the organizational strategy and final format are left up to the oral skills and goals of the interviewee. Smith defines herself as “old-fashioned,” yet she has led a remarkable and independent life. She left her first husband (and returned to her mother’s people around Marsh Lake) and barely focusses on him in her narrative; instead, her narrative develops her skill as a trapper, her economic independence, her travels, and her friendships with other women. Section ten contains three short sketches that explore various complex perspectives on a woman alone and a woman’s social and cultural roles. Smith uses dialogue skillfully in her narrative, firmly believing in the power of stories to teach; a recurring theme is the bond between a grandmother and a grandchild.

Part three—Annie Ned’s narrative—is the least likely to come close to Western notions of a life history or an autobiography. Ned’s account has as its central idea that “spoken words are infused with power that increases in value with repetition” (which led to this being the most edited account in the book). Unlike the accounts of Sidney and Smith, Ned centers her genealogy on her father’s people at Hutshi (her mother died when she was very young), and she identifies exclusively with her interior Athapaskan origins. She also uses more formal speeches and songs rather than traditional stories to explain events, which distances her more from the narrative. Sections one, three, five, and seven contain family history and secular personal accounts, while sections two, four, six, and eight contain the stories, songs, and oratory constituting her “explanations” for these events.

Cruikshank has carefully and faithfully transcribed narratives of women whom she obviously respects and with a methodology that is consistent and thorough. She includes genealogy charts for each of the women and linguistic notes for the Tlingit and Tagish and Southern Tutchone alphabets. In addition, her annotated notes are both illuminating to the text and cite other important works. Cruikshank also includes a glossary of Native terms and a fairly extensive bibliography. Her introductions before the life stories of each of the women are thorough and interpretive; however, they leave little to the imagination in their commentary. A reader would probably be more delighted in the narratives if he/she read Cruikshank’s commentary after the words of the women themselves. Overall, the stories of these three women are as remarkable in form as they are in content. As Cruikshank points out in a discussion of cultural constructions,

the distinction made by social sciences between “expressive forms” and “adaptive strategies” may be inappropriate to cultures where storytelling is central. According to Cruikshank, researchers can draw on Native oral traditions to reconstruct a more balanced and accurate picture of the past in general and women’s roles in particular.

— Laurie Lisa
Arizona State University

Raymond J. DeMallie and Douglas R. Parks, eds. *Sioux Indian Religion: Tradition and Innovation*. (Norman: University of Oklahoma Press, 1988) viii, 243 pp., \$9.95 paper.

Most of the papers included in this anthology were presented in Bismarck in 1982 at a conference entitled “American Indian Religion in the Dakotas: Historical and Contemporary Perspectives.” The conference was funded by the North Dakota Humanities Council and brought together a wide array of academicians and lay people representing different and sometimes conflicting experiential and philosophical points of view.

The subject matter of this collection has been dealt with extensively. Readily available publications present both insiders’ and outsiders’ views of this cultural aspect of the Lakota and Dakota Indians. Among the more notable are *Black Elk Speaks* by John Neihardt, *The Sixth Grandfather: Black Elk’s Teaching Given to John G. Neihardt* edited by Raymond DeMallie, *Land of the Spotted Eagle* by Luther Standing Bear, *Lame Deer; Seeker of Visions* by John Lame Deer and Richard Erdoes, *Oglala Religion and Yuwipi: Vision and Experience in Oglala Ritual* by William K. Powers, and James R. Walker’s *Lakota Belief and Ritual* edited by Raymond DeMallie and Elaine Jahner. With this sort of coverage, one might ask, “Why another book on Sioux Indian religion?”

The answer to this question is quite apparent when one reads through the papers edited by DeMallie and Parks. This compilation offers not only an interesting review of information on Sioux religion, but also a number of thought-provoking insights into the interface of traditional rituals with contemporary practices, including those of Christianity. The interdisciplinary framework incorporates perspectives from anthropology, history, medicine, religious studies, literature, and art. The canons and analyses of scholars (both American Indian and Euro-American) are juxtaposed against the personal convictions and experiences of non-academic specialists. The strange bedfellows include a traditional medicine man, the keeper of a sacred pipe bundle, a bishop of the Native American Church, an Episcopal priest, a Catholic missionary priest, and a Protestant minister. The extraordinary eclecticism of the book is intellectually exciting in itself.

Following the editors’ introductory chapter, the book is divided into three substantive sections. The first part is comprised of chapters dealing with the

foundations of traditional Sioux religion: DeMallie's on nineteenth-century Lakota beliefs, Jahner's on oral tradition of the Lakota Genesis, Arval Looking Horse's on the sacred pipe, and Arthur Amiotte's on the Sun Dance. Amiotte further contributes to the volume in his paintings from the shamanistic tradition. Part two discusses Christianity and the Sioux and contains chapters by Vine Deloria, Sr., on the establishment of Christianity among the Sioux, Harvey Markowitz on historic Catholic missions, Robert Hilbert on contemporary Catholic missionary work, and Mercy Poor Man on the Christian Life Fellowship Church. The third section is focused on traditional religion in the contemporary context and offers Beatrice Medicine's perspective on the role of Indian women in the revitalization of traditional religion, Thomas Lewis's interpretation of the contemporary Yuwipi ceremony, Emerson Spider's discussion of the Native American Church of Jesus Christ, and Robert Stead's overview of traditional Lakota religion in modern life. The book also includes a topically-organized essay suggesting further readings and an extensive bibliography which will be helpful for teachers, students, and lay people.

In sum, the North Dakota Humanities Council is to be congratulated for sponsoring the conference which spawned these papers. DeMallie and Parks deserve kudos for putting the anthology into the hands of those interested in matters of ethnicity and the processes of cultural continuity and change.

— David M. Gradwohl
Iowa State University

St. Clair Drake. *Black Folk Here and There*, vol. 2. (Los Angeles: Center for Afro-American Studies, University of California, 1987) 387 pp., \$23.95 paper.

St. Clair Drake, the recently deceased anthropologist, has written an elaborate "summary essay" on the black experience as it relates to the continent of Africa. In his latter years at Stanford University, Drake was head of the University's Black Studies program. It appears obvious that Drake's consciousness was raised during this particular time span. The research and writing of this book is far different from his seminal work with Clayton (*Black Metropolis*, 1945). In his "emeritus" years, Drake decided to seek the high ground of an historical-anthropological-philosopher and address certain issues that W.E.B. DuBois considered paramount to the study of black people throughout the diaspora.

Drake states in the preface that this book was part of a larger project which he began in 1977 to analyze the values and symbols that have emerged with black communities in the diaspora as they relate to the "coping" process at various points in history. The Center for Afro-American Studies of the University of California, Los Angeles, expressed an interest in publishing a book utilizing some of the comparative material which resulted in two volumes. It took Drake nine years to complete Volume One. Included in this volume are bibliographic

essays at the end of each chapter which include annotated discussions of numerous books, articles, and papers. The breadth of these bibliographic essays challenges the serious reader to explore new material in greater depth.

Though Drake admits that this work is more polemical, and less discipline-oriented, he does an outstanding job of presenting the actual development by black scholars of the black perspective to definition of blackness, Negroidness, prejudice, racism, and discrimination; the overall influence of Africans on the Nile Valley; and the historical development of Black Studies as influenced by these ongoing dynamics.

Volume one of *Black Folk Here and There* consists of an introductory chapter followed by three chapters which present historical and social-anthropological material embellishing a vindicationist view of the black experience. Chapter one, "White Racism and the Black Experience," conceptualizes skin-color prejudice and its impact on black people. Racism is defined with a discussion of its different types and its social scientific formations. In chapter two, "Theories of Color Prejudice: A Critical Review," Drake discusses the ancient cult of Mani's view of the struggle between "light and darkness" along with Frantz Fanon's book, *Black Skin, White Masks*, in explaining the persistent negativity associated with blackness. He presents evidence that there has not been a decline in the significance of race as many social scientists were claiming in the 1980s.

Chapter three, "Nile Valley Blacks in Antiquity," gives the reader an opportunity to understand Egyptology with thirty-one pictorial plates showing the presence of Africans in ancient Egypt. Examples of an ambivalence toward Africa were generated by the constant denigration of the continent. Egyptian history is discussed with an emphasis on the declining role that black elites played after conquests by Assyrians, Persians, Greeks, Romans, Arabs, and Turks. Drake concludes that there was never any institutionalized racism in ancient Egypt.

Black Folk Here and There is written from a "Black perspective reality as perceived, conceptualized and evaluated by individuals who are stigmatized and discriminated against because they are designated as 'Negroes' or Black." Many black scholars would consider this an Afrocentric perspective, though Drake does not use this terminology. Drake constantly speaks of vindicationist scholarship throughout his work following the views of W.E.B. DuBois's similarly titled work, *Black Folk Then and Now*. Other well-read vindicationists are Edward Blyden and Cheikh Anta Diop. Giving credence to the presence of black people in ancient times, these scholars emphasize that ancient Egypt had Africanity in its monuments, sphinx, statues, and art works.

Drake was hesitant to distribute the book for review to noted historians and anthropologists because he felt that this was not exactly his domain of enquiry and his methodology was not what he considered "traditional" by some of his more sophisticated colleagues' standards. What is more interesting, however, is Drake's admiration for the Afrocentric approach utilized by some black scholars, like DuBois. At the same time, Drake half-heartedly attempted to maintain

a semblance of "objective" and nonpolemical distance. Fortunately, he failed.

Drake was following the lines of a number of eminent scholars who in their declining years wanted to leave a few pearls of wisdom and accumulated knowledge to the next generation of enquirers. He has made a major contribution to the explanation of the black experience and the Afrocentric perspective throughout the diaspora. African American scholars will find it useful in their teaching, research, and thinking. Even if they might disagree with the Afrocentric perspective, ethnic studies professors will find it useful in explaining multiculturalism. One of the major limitations of the book is its inability to attract the attention of the non-academic community. Intellectuals and university students will gain much more from this book, but the broader population will miss out on Drake's wisdom.

— Bami-dèlè J. Bracy and Jean E. Daniels
California State University, Northridge

Charles A. Eastman (Ohiyesa). *Indian Boyhood*. Introduction to the Bison Book Edition by David Reed Miller. (Lincoln: University of Nebraska Press, 1991) 289 pp., \$9.95 paper.

Following his mother's death shortly after his birth, Charles A. Eastman acquired the name Hakadah—the pitiful last. Not until age four, when his band of the Santee Sioux defeated their friendly rivals in lacrosse, would he be honored with his second name, Ohiyesa—winner. This name bears importance, for Eastman retains it as the signature to his autobiography, *Indian Boyhood*. First published in 1902, the work represents one of the earliest examples of Native American biography as it details the life of Eastman from his native birth to his entrance into the white world at the age of fifteen. To the events of his childhood, Eastman adds ancestral stories passed on to him by, among others, his strong-hearted grandmother, Uncheedah. The author's unique perspective—he lives within two worlds destined not to coexist—also allows him to discuss the influence white settlers had on his people. Without animosity, appearing more concerned with educating his reader than with exacting revenge, Eastman describes the Sioux's forced exposure to soldiers, to trappers, and to the loss of their land that once stood as the central focus of their culture. Through his anecdotes and commentary, Eastman offers his reader a portrait of the midwestern Santee Sioux not found in any conventional textbook.

Of importance to ethnic studies, *Indian Boyhood* manages to preserve the strength and beauty of the Sioux culture while successfully translating the Native American experience into terms that any audience can appreciate. For instance, rather than abandoning the oral tradition upon which he was raised, Eastman incorporates its chief merits into his writing and allows the reader to hear him reciting his stories. Anecdotes concerning the courting rituals of the Sioux or the myth of Stone Boy and the great flood become entertaining in this manner, but

they also become instruments of knowledge. Eastman learned of his culture in this way and so can the contemporary reader. To retain in his writing the simplicity of childhood, Eastman often limits his commentary to facts he would have known in his youth. Although he occasionally interjects elevated knowledge learned through maturity, the autobiography's stories may disappoint the researcher seeking factual data that pertains to a broader scope of Sioux history. While Eastman's narrative lacks the specific details that typically fill historical studies, his anecdotes will still be of interest to the student concerned with discovering his inner thoughts as he discusses what it means to be a child, a Sioux, and a human being.

Eastman's skills as a storyteller leave the University of Nebraska Press with little room to substantially improve the text. To their credit, the publishers recognize the intrinsic strength of the work and present *Indian Boyhood* in a facsimile reproduction of the 1902 printing, complete with the original illustrations by E. L. Blumenschein. Showing commendable restraint, David Reed Miller limits his introduction to the historical facts essential to appreciating Eastman's writing and allows the autobiography to remain the emphasis of the edition. Miller's uncluttered discussion provides the student with a useful introduction to Eastman, the Sioux, and the consequences of America's migration through the Midwest. Readers seeking a broader look at Sioux history will find Reed's notes to his introduction helpful. Lacking in this edition is an index. Although the messages of Eastman's anecdotes are more important than the names and facts in the autobiography, the text could potentially serve as a useful reference work. Without the index, references to items such as the counting of coup, the Bear Dance, and the Ojibways are rendered less accessible to the student attempting to use Eastman's work as a research tool. Fortunately, this shortcoming does not detract from the primary merit of the edition, Eastman's own writing. Although this particular edition is not extraordinary, it does allow Eastman to shine. For that reason, the reintroduction of *Indian Boyhood* can be considered a successful addition to the field of ethnic studies.

— Steven R. Price
Arizona State University

Charles A. Eastman (Ohiyesa). *Old Indian Days*. (Lincoln: University of Nebraska Press, 1991) xxvi, 279 pp., \$8.95 paper.

This book—a major literary work by one of the more widely read early Native American authors, and an ethnographic “source” of some interest—is now again available thanks to the University of Nebraska Press's efforts to reprint Native American classics. It comes with a very useful introduction by A. LaVonne Brown Ruoff, which establishes both historical and aesthetic contexts for Ohiyesa's stories. Ruoff provides information on the family backgrounds, the education, and the lives of both Mr. and Mrs. Eastman, gives an independent (and corrective) sketch of the 1862 Sioux uprising that forms the historical back-

ground of a number of stories in the volume, goes through a brief thematic analysis of the texts that simultaneously indicates their value as ethnographic sources (a value clearly claimed by the volume's title and its grouping the stories under the two typifying titles of "The Warrior" and "The Woman"), and she at least raises the problem of the literary strategies and conventions employed by their authors. Ruoff also points out the bi-authorial origin of these narratives, or even, if one includes the original tellers, their multi-authorial origins: from the oral storyteller to Ohiyesa, who put the stories down in an unsystematic and unprofessional way, to his wife, who was an educator, a public relations writer, and a published author in an entirely "white" tradition even before she met Ohiyesa, and who is responsible for the final shape of the texts.

The narrative discourse of these stories (as any number of similar texts from the same period) indicates that the authors (and presumably their audiences) did not have that acute awareness of stereotypes of otherness, both negative and positive, that characterizes today's creative and critical writing. A few examples must suffice: "The wild red man's wooing was natural and straightforward"; "There was a faint glow underneath her brown skin, and her black eyes were calm and soft, yet full of native fire"; "his face assumed the proverbial stoical aspect, yet [!] in it there was not lacking a certain nobleness"; "a sort of Indian hopelessness and resignation settled down upon the little community"; and "Winona has the robust beauty of the wild lily of the prairie."

In her introduction, Ruoff sets such stereotypization, whether it mirrors the public ("white") image of the Native or results from an unreflected use of the general conventions of the trivial romance (or mixes both components), off from various forms of realism—discourses of facticity, factual truth in description, reliance on oral traditions, and "incorporation of Sioux phrases." Clearly, the problem is a wider, and a double, one. It concerns the relation between the preservation of "authentic" knowledge and the "authenticity" of the discourses employed—whatever "authentic" and "authenticity" may concretely mean here. And it concerns the question of the mediatory stance of the narrative "voice," which in these texts wavers wildly between a perspective from within, (*we, the Sioux*) and one from without (*they, the Sioux*), so that culturally significant attitudes are taken *and* explained, and the texts render both the reality of the live experience *and* a quasi-theoretical reflection on it. This is characteristic of a lot of "minoritarian" writing, but here it may also have something to do with the authors at work in the text.

This doubleness may also result from a basic uncertainty and ambivalence in the view of the "savage" (the term recurs in the stories) life—an ambivalence that may in turn either be a traditional aspect of that life itself, or the result of a modernization and Christianization. It is most obvious in the simultaneous endorsement and questioning of the value of war (likeness), of the custom of war and the customariness of war. On the one hand, a heroic ideal dominates the entire first section and parts of the second, on the other the (self-)destructiveness of the ideal is thematized at several points. Mediation is possible in a spirit of mourning over a tragic conflict (reminiscent perhaps of attitudes connected with

the image of the Vanishing Indian), and in a gesture of active, heroic peace-making that emerges in at least two of the "women" stories. But to recognize this is only to defer the problem to a second level, on which the basic question recurs: Is the ambivalence, is the mediation, a traditional Sioux pattern, or is it a result of cultural change?

In the spirit of recent critical revaluations of the genre, particularly from feminist (i.e., once again "minoritarian") positions, one might finally return to the dominant "white" tradition and relate such doubleness and ambivalence back to the conventions of the nineteenth- and early twentieth-century popular romance, and wonder to what the critical, subversive, and generally emancipatory potential of romance writing may have been for Native writers and their audiences around the turn of the century. In order to even attempt an answer, however, one would have to know much more about the distribution and precise reception of such texts, and specifically, about the different ways in which native and non-native audiences may (must) have read them.

— Hartwig Isernhagen
University of Basel, Switzerland

Margot Edmonds and Ella C. Clark. *Voices of the Winds: Native American Legends*. (New York: Facts on File, 1989) 368 pp., \$ 27.95.

This anthology of Native American legends is a fine supplement to the Erdoes and Ortiz work, *American Indian Myths and Legends*. Whereas that work was structured around themes such as "Tales of Human Creation," "Tales of World Creation," etc., this work (while including very often the same themes) is organized regionally with tales from the Northwest, Southwest, Great Plains, Central Region, Southeast and Northeast.

The collectors aimed at being comprehensive. For example, the Northwest section contains legends from the Wasco, the Makah, Flathead, Aleut, and others. Introductions to the sections are brief; readers are left to discover the range of stories. Throughout the book, the careful and thoughtful reader will discover similarities that exist among legends from tribes and nations in different parts of the country. Such legends may focus upon creations and origins, nature, the beginnings of a people's beliefs, animals and their significance, as well as on the formations of natural sites, whether mountains, valley, or rivers.

Another large section of the book is devoted to the Southwest with selections from the Pima, Hopi, Navajo, Apache, Miwok, and Washo. (This list also is only representative of the tribes included in the collection.) The adaptors of the tales and legends have written in simple language, which is often lyrical.

Insights into these cultures may be gained by readers studying the narratives as well as the illustrations and explications. There is also a fine bibliography.

As one continues to peruse and study the other sections, including the Great Plains (Mandan, Arapaho, Cheyenne), the Central Region (Chippewa, Pawnee,

Ottawa, Winnebago), the Southeast (the Creek Confederacy, Seminole, Tuskagee, Cherokee), and finally, the Northeast (Abnaki, Penobscot, Passamaquoddy, Iroquois), one realizes the completeness of the collection and the amount of research and writing done by the collaborators.

— Cortland P. Auser
Yorktown Heights, New York

Gertrude Ezorsky. *Racism and Justice: The Case for Affirmative Action.* (Ithaca: Cornell University Press, 1991) 140 pp., \$9.95 paper.

In this attention-grabbing book, the author addresses issues on affirmative action as an answer to American racism. No doubt, there is a strong penalty for black Americans inside the American social milieu, and a remedy was sought for this through the affirmative action program. The 1960s marked the onset of affirmative action programs which had dwindled by the 1980s, due to an adverse political climate. This book focuses on black Americans as beneficiaries of affirmative action programs because they are the descendants of slaves brought to this country forcibly and subjected to incessant racism. The government not only encouraged the practice of racism, but gave legal sanctions for it. For these reasons, the author argues, the black Americans deserve a unique entitlement to employment benefits.

One of the purposes of affirmative action programs in employment is racial desegregation of the American workplace, but the programs affect the working lives of millions in terms of access to professional and skill training, their place in the hierarchy of employment, and hence the living standards they and their families enjoy. The author argues that affirmative action is warranted on practical and moral grounds; rather than being sold on the idea without scrutiny, the author examines the alleged negative aspects of affirmative action as well, i.e., benefiting mostly affluent blacks or penalizing qualified whites.

It is clear that in employment institutional racism can occur and it does occur when employees are selected through personal connections or by qualifying for certain requirements or seniority standards. These institutional procedures perpetuate the effects of overt racism. The arguments presented by the author are cloaked in court decisions such as *Griggs v. Duke Power Co.* (1971), *Regents of University of California v. Bakke* (1978), *United Steelworkers v. Weber* (1979), *Fullilove v. Klutznick* (1980), and *Vulcan Pioneers v. New Jersey Department of Civil Service* (1984). These materials are the underpinnings for a rationale of affirmative action, and the author is hopeful that despite the recent weakening of affirmative action they will not be forgotten.

My only lament is that this book is short, only 140 pages, and it does not include other minority groups who are meted out the same, and often worse, treatment as black Americans.

Finally, *Racism and Justice* should be high on the list of acquisitions for both university and public libraries. It could be used successfully as assigned reading

in undergraduate and graduate courses on social stratification, social change, and cultural demography.

— Brij B. Khare
California State University, San Bernardino

Jewelle Taylor Gibbs. *Young, Black and Male in America: An Endangered Species*. (New York: Auburn House, 1988) 363 pp., \$17.95.

This is a collection of summaries of studies conducted over the past decade or more focusing on such problems or problem areas as: Education and Achievement of Young Black Males, Employment and Unemployment of Young Black Males, Delinquency Among Black Male Youth, and Teenage Fathers—Issues Confronting Young Black Males. In fact, the central focus of the studies cited in this anthology are on young black males ranging from their mid-teens to mid-twenties. Besides Gibbs, the other contributors are Ann Brunswick of Columbia University; Michael Connors of Cal State University, Long Beach; Richard Dembo of the University of South Florida; Tom E. Larson of Cal State University, Los Angeles; Rodney J. Reed of UC Berkeley; and Barbara Solomon of the University of Southern California.

The major thesis of this research strongly suggests that many of the problems facing this segment of the black population have their origins in ill-conceived social policies of the past several decades. One might conclude, as this reviewer does, that the real problem exists in a lack of political commitment on the part of key policy makers at all levels. To what extent this lack of commitment extends to major segments of the electorate is an open question at this point, since one cannot ignore the impact of race and class on politics in the United States.

This collection of analyses of major studies is useful for social scientists as well as for community activists. The last chapter, "Conclusions and Recommendations," has some useful insights, and attempts to bridge the gap between academicians and community organizers. This is particularly true of the section focusing on coalition building. Gibbs suggests that advocacy groups with overlapping interests in such fields as welfare for children and families need to organize in order to maximize their political effectiveness. This reviewer would add that organizing across social class lines even within the black community can present challenges in coalition building. While not necessarily covering new ground, this anthology could serve as a useful tool for policy makers and community organizers to the extent that it is continually buttressed by more current research which either validates past research or subjects it to closer scrutiny.

— Calvin E. Harris
Suffolk University

Susan A. Glenn. *Daughters of the Shtetl: Life and Labor in the Immigrant Generation*. (Ithaca: Cornell University, 1990) 312 pp., \$13.95 paper.

In this meticulously researched and highly readable work, Susan A. Glenn “examines the experiences of a particular group of Jewish immigrants, European-born daughters who, early in this century, went to work in the American garment industry.” The author is attempting here no less than to make sense of the intersecting linkages between eastern European Jewish culture, the immigration experience, working class life, the labor movement, and gender identity.

Given such complexity, the success of *Daughters* is all the more remarkable. One major strength is its firm grounding in the historic evolution of the late 19th-, early 20th-century Russian-Polish *shtetls*; notably, the rising tensions between traditional Jewish female role socialization and the liberating “modernism” of cultural-political movements like the Jewish Bund. Here lay the origins of what would become this generation’s profound desire for self-improvement and social justice. Transplanted to sweatshops in New York and Chicago, these young women continued—within the matrix of a recreated Jewish culture—to seek their authentic voices, self-esteem, and sense of personhood. If the five or fifteen dollars earned over the course of a grueling week’s work meant family survival, there were deep-seated emotional and intellectual expectations to be satisfied also.

Glenn’s imaginative conception of the expansive role of the sweatshops as “a home away from home,” educator, formulator of identity, and initiator into American life, is a second strength. By making the workplace central to the personal, cultural and political identity of this generation of women, the author creates a firm axis around which their lives and perspectives can be better understood. A detailed analysis of the dynamics of the garment industry and how shops and factories organized production and labor markets reveals the economic structures so critical to these women. Glenn uses a wealth of pithy anecdotes, reminiscences, etc., to personalize the day-to-day travails and joys of their world. In a harshly-disciplined, male dominated hierarchy, the immigrant women adopted a host of survival strategies and constantly stretched the limits of autonomy.

Of course, the ultimate expression of such resistance was the extraordinary support they accorded the labor movement. Their sacrifices and solidarity powered the series of strikes between 1909 and 1920 that led to the unionization of the garment industry. In explaining such commitment, Glenn avoids simple reductionism, rather emphasizing a conjunction of reinforcing elements: the impetus provided by a vital Jewish socialist subculture, the intense individual desire for personal dignity and betterment, and disillusionment with conditions and opportunities in the new country. Ultimately, she persuasively argues that the remarkable militancy of these immigrant women must be understood in terms of both their broader ethnic community culture—its solidarities, traditions and tensions—and the compelling aspirations and attractions of modernism.

One leaves this study appropriately in awe of the extraordinary spirit and achievements of this female cohort. A transitional generation, confronted by terribly difficult dilemmas of identity, culture and economic survival, they used a mixture of personal, ethnic-community and workplace resources to establish a foothold in the New World.

— Noel J. Kent
University of Hawaii at Manoa

Cheryl Lynn Greenberg. *"Or Does it Explode?" Black Harlem in the Great Depression.* (New York: Oxford University Press, 1991) 317 pp., \$35.00 cloth.

Or Does it Explode? is a meticulously researched study of the social, economic, and political status of Harlem from the 1920s to the 1940s, with a major emphasis on the Depression years.

The book is divided into eight chapters dealing with conditions in Harlem before, during, and after the Depression. In addition, chapters are devoted to work during the Depression, various community organizations, sources of relief, and the "Don't buy where you can't work" campaign.

The major focus of this study is archival and institutional data, much of which are statistical. In addition, anecdotes from novels, newspaper articles, speeches, agency files, and legal documents add richness. Greenberg's discussion of the Harlem riots of 1935 and 1943 are especially powerful.

While Harlem was a product of racial segregation, the author goes to great lengths to inform her readers about the wide diversity that existed in the community. She shows the effects of class, gender, nationality, ideology, politics, and religion in shaping the nature of Harlem life, and how various groups—ministers, communists, Republicans, Black Nationalists and more—sometimes joined together and sometimes conflicted in their approaches to the problems facing Harlemites: "Not always in opposition, these groups alternatively merged and split in a complex reflection of race, class, and gender dynamics in the shadow of poverty and powerlessness."

We also learn of the complex relations between Harlem residents and the institutions of the larger society—labor unions, charitable organizations, religious groups, the media, and various levels of government.

While Harlem suffered greatly during the Depression years, the author argues that the community experienced positive outcomes as a result of the tumultuous 1930s. These were partly due to the social mobilization that occurred during the period and partly as a result of the social and economic effects of the New Deal: "As a result of the Depression, Black professionals served their communities with greater commitment than before, children remained in school longer, Blacks received better medical care, and government aid was easier to obtain."

Of special value is the book's relevance to current debates regarding topics such as black nationalism, welfare, class differences in the African American

community, police brutality, and black/Jewish relations. Along these lines, the author asserts that social welfare benefits did not destroy the black family, that families were flexible and mutually supportive, and that a broad array of citizens with different interests became involved in movements for social change.

Because of its heavy reliance on institutional data and statistics, some parts of *Or Does it Explode?* are dry. The author might have added life to the book by interviewing politicians, activists, business owners, and Harlem residents about their experience during the Depression in the manner that makes Studs Terkel's books so gripping.

Nevertheless, "*Or Does It Explode?*" *Black Harlem in the Great Depression* is a well-written and detailed book that is a valuable resource for scholars interested in Harlem life, race relations, ethnic politics, and the Great Depression.

— Steve Gold
Whittier College

Joseph Hobbs. *Bedouin Life in the Egyptian Wilderness*. (Austin: University of Texas Press, 1992) 165 pp., \$25.00.

It is not often that a person can pick up a book and read it with clarity and understanding, especially ethnographic materials that attempt to describe peoples of various cultural orientations. Joseph Hobbs has managed to accomplish this task in an enlightening manner.

Hobbs's book on the Macaza Bedouins is extensive yet concise in its presentation of the lifestyle, habits, history, environment, and beliefs of these pastoral nomads who make their home in the deserts of Egypt and Southwest Asia. It is noted that these mainly Arabic-speaking people and their culture are a direct manifestation of their interaction in their arid environment. This is not unusual given the limited rainfall that occurs in their homeland and their astute ability to maximize the utility of their surroundings. This position is presented consistently by the author throughout the text.

It is more than evident that Bedouin Khushman, through their incessant movement around the desert, have assisted in documenting new varieties and species of both plants and animals. In addition, these family oriented people have managed to exist practically in the same manner as their ancestors. Although the Bedouins lack a Western perspective of the world, it should not be suggested that these people are not civilized. Hobbs acknowledges that this opinion is often assumed when traditional nomadic cultures are observed.

Historically, the Bedouin are suggested to have descended from twenty or so clans or family units. The basic family lineage is reflective of a basic patriarchal system. It is for this reason that these people adapt so well to desert life. The Bedouin consider themselves as being a part of the desert, which in turn is the center of the Universe.

Khushman traditions have been documented and maintained since the times of dynastic Egypt. Modern periods saw the Bedouin survive the colonial

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hegemony of England and the Arab-Israeli conflict of 1967-73. The author made certain to present the reader both with a sociocultural history of Khushman life as well as scientific information regarding the general habitat in which they live. Aspects of agricultural and nonagricultural life, inclusive of folklore, provide valuable insight to the belief orientation of these desert nomads.

The manner in which the author has manipulated so much information regarding these people, within the framework of 165 pages, suggests that it is possible to provide a cursory yet informative synopsis of non-Western cultures without displaying historic and social biases.

— Torrance Stephens
Clark Atlantic University

Cecil J. Houston and William J. Smyth. *Irish Emigration and Canadian Settlement: Patterns, Links, and Letters*. (Toronto: University of Toronto Press, 1990) viii, 370 pp., \$ 50.00.

This book should be more useful in Canada, where I have some reason to believe that there are more general ethnic studies programs than there are in this country. In this country, the major interest would be perhaps with less academic people who would be intrigued by the differences between the Irish in Canada and the Irish in this country.

The thesis of this book is that the two patterns differed substantially. Irish, the majority Protestant (Anglican and Presbyterian) came from northern Ireland, relatively well-off, beginning in the early 1810s. The vast majority were rural farmers or workers in the lumber and fishing industries along with a small merchant class. This is not, apparently, the general impression about the Irish in Canada itself, where the sense, presumably infected by US stereotypes, is that the Irish were Catholic, poverty-stricken, and city dwellers.

This thesis is supported by less factual material—emigration records seemingly being rather scarce—than by simple repetition. In fact, repetition is a problem in this book. Three sets of emigrant letters from the 1800s, which should, perhaps, contain the material of most human interest in the book, are themselves undercut by the fact that many quotations have been taken from them and used in the main part of the book. Letters of these sorts have been published for groups in this country, but unfortunately, these seem lacking in interest, since so much of the material is in the general area of “we [details] are fine here in Canada, how are [details] over there?”; as well as “why don’t you write”; and “I should have written a long time ago.” There are, however, some valuable and interesting facts about prices, economic and general living conditions.

Thus, this is primarily an analytical study of where the Irish came from in Ireland and the places they settled in Canada, rather than a more sociological study of what they were like as people. This reviewer favors the second type of book and thus finds too little about religion, language (some apparently spoke

Gaelic), and general community life. Most interesting in this regard is material about the Grand Orange Lodge of Ireland—an Irish group which was transplanted in Canada, and attracted many non-Irish groups by its Protestant and pro-English stance.

It also appears that the authors tend to downplay the influx of Irish who came in the late 1840s as a result of the potato famine, perhaps because they do not fit into the well-off, Protestant, northern Ireland thesis. For instance, one finds relegated to the conclusion, the fact (and mentioned nowhere else) that there is a Celtic cross on Grosse Island marking the burial place of 5,294 Irish who died at the quarantine station.

In short, this is a very detailed and well-written book, but one which is lacking in interest because it is too statistical, and even in the letter section, there is not much in the way of human interest. Finally, no attempt seems to have been made to deal with the Irish descendants in Canada today.

— Phillips G. Davies
Iowa State University

Peter Hyun. *MAN SEI! The Making of a Korean American.* (Honolulu: University of Hawaii Press, 1986) 186 pp., \$17.50.

This book offers a history of Korea from the turn of the century through the end of World War II. But it is more than that: It is an autobiographical account of Peter Hyun, who with his family, witnessed and participated in the making of modern Korean history. Hyun, born in 1907, was one of eight children who lived and went to school under Japanese rule. In 1919 he witnessed a massive demonstration in which thousands of Koreans shouted “MAN SEI!”—Long Live Korea—and watched as Japanese police and military killed countless demonstrators, hence the title of this book. The author’s father, the Rev. Soon Hyun, spent his career serving the Methodist church and leading the movement for Korean independence.

MAN SEI! is a personal history in which the author, with a remarkable eye for detail, describes what it was like growing up during that period. He vividly recounts childhood memories, his mother’s cooking, family picnics, weddings, his family fleeing by train to China, and his teachers, both in Korea and in Shanghai. He frequently mentions that his father was rarely home, leaving the burden of rearing the family to his mother Umma, a brave and caring person.

Peter Hyun offers some glimpses into the richness of Korean history, describing how that nation had been invaded by the Mongols, the USSR, and by Japan which first tried to invade Korea in 1592. The author’s family has a long history of government service. Indeed, the family’s history can be traced back to 1122 BC when Ki-Ja established the first Korean kingdom and named it Chosun, Kingdom of Morning Calm. Chosun was earlier named Koryu, from which the name Korea originated.

Because his father was active in the independence movement, he was forced to flee from Seoul to Shanghai where he (and others) formed the Korean Provisional Government in Exile. The Rev. Soon Hyun was elected vice minister of foreign affairs. In 1920 he was appointed Korean Provisional Government ambassador plenipotentiary to the US and traveled throughout the US, Hawaii, and elsewhere seeking support and funds. The family, including Peter, followed their father to Shanghai and eventually to Hawaii where he became pastor of the Korean Methodist Church.

In several references the author describes Syngman Rhee, who became president of the Republic of South Korea in 1948, as an ambitious, vain, and unscrupulous man who resented the Rev. Soon Hyun's activities in the US.

The author also does not let the reader forget that the US did not object when Japan invaded Korea, even though the US and Korea in 1882 signed a Mutual Aid Treaty. President Theodore Roosevelt's advice to Korea was "cooperate with the Japanese."

In describing his father's travels and his family's activities, the author offers a detailed account of what it was like to have lived in exile, ever watchful of the dreaded Japanese. He also describes his feelings towards the Japanese military and his curiosity about Japanese culture. As a student member of the Young Revolutionary Society, the author participated in the independence movement, sometimes risking his life. He also gained an appreciation of Korean history and culture which was denied him in Korean schools under Japanese rule. The author came to Hawaii at the age of seventeen and is now retired.

The book is anecdotal, well-written, and easy to read. Unfortunately, the book tends to be repetitious in places, and a map or two would have been helpful. Despite this, *MAN SEI!* offers an insightful account of how desperately Koreans wanted their freedom.

— Donald L. Guimary
San Jose State University

Richard Jensen, et al. *Eyewitness at Wounded Knee*. (Lincoln: University of Nebraska Press, 1991) 210 pp., \$37.50.

Any student of the relations between Native Americans and the US government and anyone who has read with deep interest Dee Brown's *Bury My Heart at Wounded Knee* should add this work to his or her library or reading list. James A. Handson, Director of the Nebraska State Historical Society, provides an excellent foreword. He indicates that it has been the main intention of the work to interpret the photographs taken by men, many of whom were from Nebraska, in the light of the centennial of the massacre in 1890; also, the work is published in commemoration of the sesquicentennial of the date of the invention of photography.

The researchers, it must be pointed out, had to sort through many sources in

order to document properly the photographs. No attempts had been made to do this before the current work was undertaken. Jensen re-examines the events leading to the massacre, examining Sioux history from 1877 to 1890. These people of the Plains realized during this period what probably lay in store for them in the future.

R. Eli Paul reinterprets the role of the US Army. He finds that this was not the last battle of the Indian Wars. He also indicates the roles the new technologies played (i.e., the telegraph and the telephone as well as the railroad) in the older West. These changes he believes actually created the "old west," in distinction with what has been labeled as the "Wild West."

Another significant chapter is that written by John Carter, "Making Pictures for a News-Hungry Nation." This subject on the importance of the roles of reporters and photographers in nineteenth-century journalism has not been treated in depth before.

Finally, this work should influence historians as they write the *truth* about the United States. Hopefully, this work's facts will be incorporated by textbook writers for different educational levels in texts now being planned for publication or revision.

— Cortland P. Auser
Yorktown Heights, New York

K. Sue Jewell. *Survival of the Black Family: The Institutional Impact of American Social Policy*. (New York: Praeger, 1988) 197 pp., \$ 45.00.

The impact and effectiveness of the social programs that emerged during the New Deal and were expanded in the Great Society have become seriously debated questions in the conservative 1980s and 1990s. Liberals accept as an article of faith the necessity of federal welfare programs to counter the economic injustice that seems inherent in American capitalism and to reverse the results of generations of racism and inequality; conservatives, on the other hand, contend that federal welfare programs are at best inefficient, and more likely, destructive of initiative and economic progress among the very groups that they are designed to assist, and consequently, should be dismantled. A subset of this debate centers on the impact of US social policy during the last half century on African Americans—especially on the black family.

K. Sue Jewell in *Survival of the Black Family* takes a provocative position in this debate. Essentially, she agrees with the conservatives that American social policy has been destructive of the black family, and she chides liberals for being so politically rigid that they failed to be critical of the programs that they engineered. Jewell's principal criticism of US social policy is that it has undermined the institutions within the black community that provided the basis of support for the black family, and that it has undermined the social values of black America. Specifically, she argues that integration replaced black institutions

with white ones, that welfare programs subverted black self-help organizations, and that the traditional black values of "cooperative collectivism" were transformed to "competitive individualism," while the source of self-esteem in the black community shifted from "helping others" to the "acquisition and possession of material wealth." While black middle class families were either unaffected (or actually strengthened by these developments), underclass black families were devastated. Unlike conservatives, however, Jewell doesn't embrace *laissez-faire* or propose the dismantling of these errant social programs. While Jewell acknowledges that conservative social policies of the 1980s have mitigated (and in the case of extended families, already reversed) the impact of liberal social programs on the black family, the dire economic consequences of these programs overshadow their positive consequences.

What solution does Jewell propose? Instead of specific policy recommendations, she recommends changing the process by which social policies are developed. Jewell argues that first and foremost the development of social policy must be depoliticized. Then she proposes implementing procedures which begin by defining specific goals for social policy, and then, through the process of "scientific inquiry," evaluating social programs in terms of their effectiveness in meeting those goals. The ultimate goal of this process would be the development of social policy which both strengthens the black family and enhances the economic independence of African Americans.

The principal strength of Jewell's study is its analysis of the failures of both liberal and conservative social policy during the past fifty years. Her detailed study of the impact of these policies on the black family and on the black community in general provides a strong indictment of the effectiveness of American social policy. This book is not without flaws, however. Jewell's proposals to alter US social policy are not nearly as convincing as her critique of existing policy. Furthermore, her historical analysis of African Americans is flawed by the fact that her sources (especially on slavery) are dated. Perhaps more disturbing is her failure to provide any data to compare the experiences of African Americans with those of other ethnic groups. Certainly, her discussion of black self-help organizations would have benefitted from such information.

In spite of these weaknesses, this is a valuable book that raises important issues. Scholars will appreciate the inclusion of much of the data upon which Jewell based her analysis. Policy makers may not appreciate the findings, but they certainly should pay close attention to them.

— Cary D. Wintz
Texas Southern University

Nicolas Kanellos and Jorge A. Huerta, eds. *Nuevos Pasos: Chicano and Puerto Rican Drama*. (Houston: Arte Público Press, 1989) ix, 204 pp., \$12.50 paper.

The major weakness of this text is that it is a reprint of a 1979 special edition of *Revista Chicano-Riqueña*. Unfortunately, both the overall introduction (a history of Spanish American, Chicano, and New York Puerto Rican theater), as well as introductions to each play (which contain biographical data, analysis, and practical suggestions for staging) does not extend beyond 1979. Also, although most illustrations are excellent, the pictorial centerfold is a crowded and confusing collage.

All the plays are bilingual, although Miguel Algarín's and Tato Laviera's *Olú Clemente* is almost entirely in Spanish. Sincere and heartfelt, this "ritualistic eulogy" now unfortunately reads as pretentious and hollow, unlike its subject, Roberto Clemente, "the heroic baseball player who met a tragic death while bringing relief to earthquake victims in Nicaragua."

Also included in the anthology are comedies by Ron Arias and Estela Portillo-Trambley and a tragedy by Miguel Piñero (the author of *Short Eyes*). In my opinion, however, Carlos Morton's satiric *Rancho Hollywood*, Rubén Sierra's tragic, powerful *Manolo*, and Jaime Carrero's riveting *The FM Safe* best stand the test of time. "Manolo" is the name of a Vietnam veteran who returns to the barrio "a tecato," addicted to cocaine. Although the "agitprop" elements of the play predominate, the genuinely close and loving relationship between Manolo, his fiancée, Teresa, and his best friend, Domingo, Teresa's brother, steal the show. But it is *Rancho Hollywood*, Morton's 1979 play, a sardonic commentary on European American Colonialism in the form of "a parody of the Hollywood vision of the Latins, blacks and North Americans in this society" which, in my opinion, holds up best of all.

For those readers who teach Chicano studies or multi-ethnic literature courses and whose syllabi do not yet include any plays, I recommend these two plays above, including *FM Safe*, which contains two very contemporary characters, Vidal, a former marine, and Marcelina. The latter is not merely a "victim" of harsh externality as are Vidal and Manolo, the literal soldiers who lost heart, but a "soldier" of the spirit:

You know, like taking a stand, like a soldier. They push me that far or you so far and that's as far as we will go. A stand. Like running all the time and then you decide to stop running. Like you say to yourself: No more backing off. . . . And when you get to that point there's nothing in the world that will force you to continue running. . . . The whole pattern of life is new. You remember yourself walking very close to the walls, like protecting yourself. And then you say SHIT! No more of that; THIS IS MY STAND. I'll walk right through the middle of the sidewalk and I'll let everybody know that I'm through with running.

Next semester, I intend to use the anthology, to include the above play in my syllabus, as well as *Manolo, Rancho Hollywood*, and perhaps Piñero's raw and brutal *The Sun Always Shines for the Cool*.

— Phillipa Kafka
Kean College of New Jersey

Choong Soon Kim. *Faithful Endurance: An Ethnography of Korean Family Dispersal*. (Tucson: University of Arizona Press, 1988) 181 pp., \$17.95.

My first reading of Kim's work left my yearning for academic interpretation unfulfilled. However, as I came to the last paragraph of his book my search for intellectual underpinnings did not seem so relevant. He states in this final paragraph:

In this book I have tried to maintain a balance between the "compassion" of being a native anthropologist doing field work with "my own people" and the "detachment" of being a "scientist". . . . It was painful to complete this book. Nonetheless, as Miller Richardson once asked, "If the anthropologist does not tell the human myth, then who will?"

My second reading led me to conclude that Kim has met the objective posed by Richardson.

Kim's book evidences his ability to present well substantiated data using a storytelling perspective. His work is well grounded. Thirty-six pages (one fifth of the book) provide notes and bibliographic information. However, the reading is light. It is as if through his research he has prepared a fairly complex cross-cultural perspective ready for easy consumption. Again, he provides "an interpretation," but I would not call it an academic interpretation. His strength (personal familiarity with the culture being studied) is also a weakness (a predisposed bias).

Kim does not deny this bias, however. It is when the reader accepts the existence of this predisposition that one can thoroughly enjoy the ethnic experience conveyed by the author. The simple fact that a researcher's perspective is partially subjective does not mean his/her perspective is inaccurate. Similarly, a purely "objective" perspective is not necessarily accurate. Choong Soon Kim tells us of his being born and raised in Korea and of his attachment to it. This is periodically reiterated.

Faithful Endurance describes the separation of Korean families after the dividing of Korea as a result of World War II and the Korean War. Over five million Koreans were separated from their families for over thirty-five years. Kim speculates that this dispersal of over five million Koreans, and the millions who were reunited, was more damaging to Korean society than the fighting that caused the dispersal. The book specifically focuses on a "reunion telethon" produced by the Korean Broadcasting System in the summer of 1983. During this telethon, held in downtown Seoul, thousands of Koreans registered to appear

on screen for fifteen seconds holding signs containing information describing who they were and who they were seeking to find.

He presents the situations of five people as representative case studies: an elderly woman seeking her son; a South Korean woman; a North Korean woman; a North Korean man; and a man who had been separated from his parents as a child. He also describes, in less detail, the situation of other Koreans separated from their families. His field methods include interviewing informants, gathering documents, collecting life histories, and participant observation.

It becomes abundantly clear that even though many Korean families were physically separated for decades, the Korean kinship tradition preserved their spiritual bonds. Kim's sensitivity (and ability to convey it) is commendable.

— Jim Schnell
Ohio Dominican College

Paul Lauter, et al. *The Heath Anthology of American Literature*. 2 vols. (Lexington, MA: D. C. Heath and Company, 1990) xliii, 2935 pp. (vol.1); xxxix, 2615 pp. (vol. 2); \$19.50 each vol., paper.

In the notes to the reader in this two-volume *Heath Anthology*, Lauter emphasizes that a major principle of selection for authors and works included is to represent as fully as possible the varied cultures of the United States. The process of compilation—the solicitation from thousands of faculty members teaching American literature to suggest what authors and works should be considered for a “reconstructed” American literature text—reflects this commitment. With the inclusion of works by 109 women of all races, twenty-five Native Americans (including seventeen texts from tribal origins), fifty-three African Americans, thirteen Hispanics (as well as twelve texts from earlier Spanish originals and two from French), nine Asian Americans, and authors from other ethnic traditions (such as Jewish and Italian), the editors have succeeded in producing an anthology that redefines the canon of American literature. It is a definition long overdue and one that portrays a composite picture of the American multicultural literary tradition and new directions in the study of the American literary frontier.

Volume one of the anthology is divided into three sections: the Colonial Period to 1700; the Colonial Period 1700-1800; and the early nineteenth century, 1800-65. However, this traditional outline is juxtaposed with and enhanced by the editors' efforts to emphasize the historical development of literary trends in American culture by placing together writers who could be considered to constitute a group or “school.” Lauter points out that, “underlying this organizational strategy is our belief that the paradigms we use to frame the study of literature are as important to how we understand it as the content of our study *per se*.” A sampling of these thematic concerns includes “The Literature of Discovery and Exploration” and “The Literature of European Settlement” in part one; “Poetry before the Revolution—English Forms in an American Idiom” and *Explorations in Sights and Sounds* No. 12 (Summer 1992)

“Poetry before the Revolution—A Collection of Poetry by Women” in part two; and “Issues and Visions in Pre-Civil War America—Indian Voices” and “The Flowering of Narrative” in part three.

The editors, in addition to adding works of cultural diversity, have sought to provide a much richer and more complete selection of authors from each time frame than is available in other anthologies. For example, antebellum fiction writers—Poe (nine tales), Hawthorne (all of *The Scarlet Letter*), and Melville (two novellas, short stories, and poetry)—are amply represented, but historical trends and concerns are underlined and expanded with the inclusion of others: Harriet Beecher Stowe, William Wells Brown, Alice Cary, Rebecca Harding Davis, Caroline Kirkland, Harriet Prescott Spofford, and Harriet Wilson.

Volume two is equally impressive and inclusive. It includes three sections: the Late Nineteenth Century, 1865-1910; the Modern Period, 1910-1945; and the Contemporary Period, 1945 to the Present. Again, the thematic groupings are indicative of the volume’s scope and dedication to ethnic and gender representations. Part one contains “The Development of Women’s Narratives” (which begins the volume and includes Julia A. J. Foote, Rebecca Harding Davis, and Pauline Elizabeth Hopkins) and “Regional Voices, National Voices”; part two includes “The Harlem Renaissance” and “Further Explorations of an ‘American’ Self”; and part three contains expansive listings in prose, drama, and poetry.

Works and authors included since 1945 demonstrate, once again, the editors’ commitment to a full representation of voices and visions. Excerpts from novels include Ralph Ellison’s *Invisible Man*, Norman Mailer’s *Armies of the Night*, Toni Morrison’s *The Bluest Eye*, N. Scott Momaday’s *The Way to Rainy Mountain*, Maxine Hong Kingston’s *The Woman Warrior*, and Louise Erdrich’s *Love Medicine*. Lorraine Hansberry’s *A Raisin in the Sun* is included along with the more traditional *Portrait of a Madonna* by Tennessee Williams and *The Zoo Story* by Edward Albee in the area of drama. The poetry section has forty-one poets. In addition to Wilbur, Ginsberg, Sexton, and Plath, Mari Evans, Audre Lorde, Marge Piercy, Simon Ortiz, Joy Harjo, and Tato Laviera are included.

Another reviewer, Robert Con Davis, states that this anthology “will be possibly the most important American literature anthology ever.” Clearly, the selections presented in these two volumes are impressive, comprehensive, and expansive. The introductions to each time period, thematic unit, and author are well-written and knowledgeable. In addition, each author’s entry contains a list of primary sources and secondary sources of some of the best scholarship in American literature. The teacher using these volumes in a survey course will be hard-pressed to make choices from the excellent variety of works offered here. However, the reality of the multicultural heritage of American literature is a message that cannot be ignored and a message that the *Heath Anthology of American Literature* reflects so convincingly.

— Laurie Lisa
Arizona State University

Richard P. McCormick. *The Black Student Protest Movement at Rutgers.* (Newark, NJ: Rutgers University Press, 1990) 155 pp., \$8.95.

The decade of the 1960s was pitched and rolled by the winds of social change. American society was being brought slowly, painfully, but severely face-to-face with its dark side. Both individual and systemic racism were being exposed and challenged.

This was especially the case in the South. The efforts by the valiant men and women, most of whom had taproots extending deeply in the soil and life of the South, have been recorded and celebrated. The integrationist wing of the civil rights movement headed by Dr. Martin Luther King, Jr., epitomized the intensity and determination with which African Americans and their allies approached the difficult task of creating social change.

The civil rights movement was in many respects like a great stone thrown into an even greater body of water. The ripples touched upon the lives of most African Americans and many other Americans. Little in America's institutional life touched by the movement to include African Americans into the body politic of this nation was ever the same after; this was as intended.

The book, *The Black Student Protest Movement at Rutgers*, by Richard P. McCormick, is situated within the context of the 1960s social change dynamic. The author presents a concise and informative accounting of how the three New Jersey campuses of Rutgers University responded to the winds of change. This is in its essence the story of how a major university was caught unprepared for the controversy and protest which reshaped its life in the late 1960s. The key to McCormick's story is the role played by African American students as change agents during the controversy. Fueled by the spirit of the civil rights movement and steeled by the militancy of Black Nationalism, these students nudged Rutgers University into the swift waters of social change.

McCormick provides a context for our understanding the multiple factors making Rutgers ripe for the protestations for change organized and led by African American students. Chapters two, "Stirrings of Change," and three, "A New Urgency," are valuable for the background information offered.

Rutgers, according to McCormick, was ready-made for student protest and in much need of change. The historical enrollment of African American students in Rutgers (chartered in 1776; land grant status obtained in 1864) was abysmally low. The author notes that no more than twenty African American students graduated from Rutgers in the fifty years following the first African American to do so, James Dickson Carr, in 1892. On the eve of the 1969 protest movement, McCormick believes that African Americans were approximately one percent of the student body.

In reading this book I was struck with the familiar sounding concerns of the students then as measured against student complaints now. Although nearly three decades have passed since the protest at Rutgers, African American students at predominantly white colleges and universities still contend with racist learning environments. These environments are hostile to the interests of

students presumed to be ill prepared for the rigors of the academy.

It seems that while nationally the numbers of African Americans attending predominantly white institutions have increased since 1969, matters relating to how African American students are received, perceived, and treated on these campuses are still at issue. And as such, as McCormick notes in his postscript, there remains much work to be accomplished before the institutional culture of American predominantly white colleges and universities reflects a genuine openness to students of color.

This brief book is a worthwhile primer for African American students—especially student organizations. Much can be gained from the study and analysis of the tactics and strategies employed by black student organizations in the Rutgers's project. I would recommend this book to students as a case study in how a university is likely to respond to student demands. Of course, responses by college administrators and faculty will vary according to specific circumstances, yet there are predictable patterns of responses about which student organizations and leaders should be mindful.

This book also reminds me that while universities are often likely to attempt a response to student demands deemed to be legitimate, the academy's culture is resistant to claims by students. The academy typically views students as disenfranchised and marginalized members of the community. As such, students are presumed not to have a significant political presence in the polity of the academy. Changes in the culture of the academy come as a result of persistent efforts by faculty, administrators, and students towards this end. Students have a key role to play in the process.

— Otis Scott
California State University, Sacramento

Rosalio Moisés, Jane Holden Kelley, and William Curry Holden. *A Yaqui Life: The Personal Chronicle of a Yaqui Indian*. (Lincoln: University of Nebraska Press, 1977) 254 pp., \$10.95.

The search for an "untouched" Native voice in American Indian autobiography, both experientially and stylistically, has proven as elusive as the search for the "untouched" Native. In the case of *A Yaqui Life*, it is precisely the ofthenative author's interaction—personal, literary, military, economic, religious, and familial—that makes the work both fascinating and significant. So, too, the text as a product of the interactions between the various authors enhances its ethnographic and historic significance. In 1954, at the suggestion of the anthropologist W. C. Holden, the core of the work was penned by Rosalio Moisés, a Yaqui who lived from 1896 until 1969. Holden's daughter, Jane Holden Kelley, later edited the text and amplified the material through interviews with Moisés concerning his written text. This personal chronicle thus bridges the gap between autobiography and ethnography.

In addition to an insightful introduction to the history and culture of the Yaqui people and an assessment of the authenticity and reliability of the narrator, the book provides a useful map and a kinship chart of Moisés's family. The introduction clearly sets out the history of interaction which produced the published text and locates the original manuscript (in the Arizona State Museum) for further research. The publication of the original manuscript would be of great value both for research and to reveal more of Moisés's particular style and interests.

This work provides an important insight into the history of the Yaqui people. It also offers glimpses, comic and tragic, into the life of this particular man. It moves from such mundane matters as bologna sandwiches and trips to Tucson to the exotic actions of witches and *curanderos* (curers). The text portrays individuals, Yaqui, Mexican, and American, as creators of their own histories, and, at the same time, chronicles the injustices and overwhelming odds against which the Yaqui struggled to maintain their own identity.

This work can be entered into on a multiplicity of levels: as a self-conscious work preserving culture and family reminiscences from the perspective of a particular individual; as a theology analyzing ideas about the divine and the metaphysical consequences of actions in the world; as a history important for the clear single perspective it provides; and as a treatise on health and economic development. It is both a portrait and production of the interactions of anthropologists and their consultant/friend from the consultant's perspective. This work also provides a valuable entree into the complex history of twentieth-century Mexican-Indian interrelations. It can be read as a story or can provide a doorway into Yaqui history and culture. I would recommend it for general reading as well as for those specifically interested in history, anthropology, ethnicity, and indigenous literature.

Ultimately, however, this text is a work of literature, one that combines the social realism of Dickens with the almost surrealist portrayal of violence provided by novels like *Pedro Páramo* and ethnographies such as Taussig's *Shamanism, Colonialism, and the Wild Man*.

— Raymond A. Bucko, S.J.
Le Moyne College

Douglas Monroy. *Thrown Among Strangers: The Making of Mexican Culture in Frontier California*. (Berkeley: University of California Press, 1990) xviii, 337 pp., \$ 29.95.

As one drives through the state of California, the legacy of Indian, Spanish, and Mexican cultures is obvious everywhere. In school, children learn how this land fell into the hands of the Spanish Crown with its mission system starting to bring Christianity to the Indians, how California became Mexican via the independence movement, and finally in the nineteenth century, how the United

States came to control California. Yet little is known or understood about what the transfer of power meant or how it occurred.

In this excellent study, Douglas Monroy proposes to “illuminate how cultural and historical change happens.” He details the many levels of interaction between Spanish soldiers, missionaries, elite Californios and Americans in the destruction of California Indians through disease, violence, and elimination of their way of life. The thoroughness of his research and the pristine quality of his writing enables one to better comprehend the interaction between the “strangers” and Indians.

Utilizing an array of sources, Monroy explains how the “spiritual conquest” of California Indians was waylaid as more and more they became a source of labor for the mission lands in the eighteenth century. When Mexican independence was realized, Indian laborers continued to be exploited in spite of having Mexican citizenship. By the time of the American takeover of the Southwest occurred, Indians continued to perform cheap labor, but the legacy of disease, violence, and sheer dependency for basic goods had all but killed them off.

This naturally set the stage for the use of Mexican labor to fill the void left by the depopulation of Indian labor. It is this fact that ultimately shaped Mexican culture in the nineteenth century. Monroy is able to detail the social and economic conditions in Southern California which led to the formation of a Mexican working class and the social policies which relegated this group to a perfunctory position in the social hierarchy. In this regard, Monroy follows the lead of Rodolfo Acuna, Juan Gomez-Quinones, and Mario Barrera who have addressed the labor status of Mexican workers in their writings.

In reading the work I could not help but reflect on the similar experiences faced by Third World peoples; the extermination of Tasmanian culture provides one example. As such, *Thrown Among Strangers* becomes part of the literature which analyzes the age of colonialism in the eighteenth and nineteenth century. One will find similarity in the role of religion and the military in the demise of indigenous cultures through disease, violence, and depopulation. The powerlessness that affected indigenous peoples at this time can also be seen in today’s world.

There is much information here for the interested reader who may at times be overwhelmed by the depth of content, thus making the chapters appear drawn out. Nevertheless, Monroy has written a thought-provoking book which casts a shadow on the role and complicity of those who brought havoc to the lives of California Indians and to an economic system which utilized labor for profit, only turning to Mexican labor when their numbers declined radically.

— Carlos F. Ortega
Sonoma State University

Toni Morrison. *Jazz*. (New York: Alfred A. Knopf, 1992) 229 pp., \$21.00.

Francis Davis, writing about jazz in the *Atlantic Monthly* (August 1988, p. 71), defined it as "a protean music with a sense of manifest destiny." I personally feel this definition may be well used to accurately describe Morrison's latest fiction. Stylistically and structurally it is a masterpiece, for mood and mode match. The stories about its main characters are told in the book's sections, and yet the sections are interwoven because of the interrelationships of these characters. In each such section time past and present are also interwoven in a "seamless" way. The lyricism of many of the passages spoken by the fiction's personae allows for these appropriate changes from character to character, to telling persona and back again. This reader was not lost, for as the stories progressed, I sensed the direction the passages were heading and the destinies toward which "the actors" were manifestly heading.

The stories of Violet and Joe Trace are told in the manner above, following their fortunes in Virginia and later in Harlem. Interspersed with present actions are personal and historic flashbacks. The action departs from the scene at the opening where Violet attempts to mar the corpse of Dorcas with whom Joe had fallen in love. The artistry of Morrison aids us to react, think, and feel as each character. The creator of the fiction never obtrudes upon the scene.

As both critics Wendy Steiner and Edna O'Brien have suggested, the author has made "resonant" the "black experience" but has also transcended what might incorrectly be inferred as a limitation by creating a human fiction which all peoples may sense completely.

— Cortland P. Auser
Yorktown Heights, New York

Patricia Morton. *Disfigured Images: The Historical Assault on Afro-American Women*. (New York: Praeger, 1991) 173 pp., \$45.00 cloth.

Historical studies with regard to the history of African descendents have recently evinced new efforts to dig deeper into the understanding of African peoples. These concerns are focused generally toward presenting an ethnographic interpretation of the African American community from the viewpoint of men. However, few have been produced that have advanced similar ethnographic perspectives regarding African American women from a female perspective.

Morton has postured and presented a more than adequate perspective on the forces and institutions, both in ideas and practice, that play and continue to contribute significantly to the image of African American women. The author examines historical attitudes that reflect and magnify the injustices and inequities visible in the Western social order. With a careful method, Morton relates the racism and sexism dominated concerns extant in social practices that exist to create myths that serve to vilify the role and image of African American women.

This position is advanced to have been rooted in the European practice of slavery in the presupposed new world. In essence, the general practice of equating the color black with slavery precipitated the supremacy of a white belief orientation as opposed to an African belief orientation. This probably led to considering and practicing the belief that slaves or those of African descent were inferior. Morton considers this intentional disrespect for human life as the result of vainness and as a reflection of a backward society.

This perspective, according to the author, has historically drawn support from the traditional liberal arts. Darwinsim played a pivotal role in molding the present belief orientations that presuppose African American women as objects of sex, insubordination, lust, and unfaithfulness. Social attitudes similar to these contributed and added to the legacy of Jim Crow in the South. This myth is extended through the observation that white women were always and have been valued and considered as precious or angelic as compared to African American women.

The backward society that Morton refers to is described through intentional pathological activities that are directed at specifically culturally different populations, especially African Americans. Dollard suggested that 'negro' behavior was rooted in self-hate and that black women practice this through the delusion of acting white. Morton notes the consistency with which research by white men continually bases mental health on white standards. In addition, the author states how African American women have been prefabricated or made to be dominant.

This book provides significant insight into an issue that examines the symbolization of African people in America. Historically negative, it is suggested that such symbolization is employed to present the African American male as a major problem to society, namely by relegating him as weak in comparison to the African American woman. The author scrutinizes dogmatic Western institutional and social practices that have contributed to the nefarious view of African American women.

— Torrance Stephens
Clark Atlantic University

Charles C. Moskos. *Greek Americans: Struggle and Success*. 2nd edition. (New Brunswick, NJ: Transaction Publishers, 1989) x, 204 pp., \$18.95 paper.

This book should be of primary interest to people at the some thirty colleges and universities which offer courses in Greek American literature and culture. First published in 1980, the major strong point of this book is that the two added chapters and appendix deal with very recent developments on the Greek American scene, particularly the candidacy of Michael Dukakis for president.

Although it is stressed that the group surpasses most other ethnic Americans

in education and wealth, most Greeks arrived comparatively late—the first newspaper not being established until 1892 and the first Greek Orthodox Church in 1864—and thus were subject to varying degrees of prejudice caused by their physical appearance and the fact that most of the early immigrants knew little, if any, English. Most shocking in this regard was the anti-Greek riot in south Omaha in 1909 when “a mob rampaged through the Greek quarter burning most of it to the ground, destroying some thirty-six Greek businesses, and driving all the Greeks [several thousand, apparently] from the city.” Moskos also admits that in the early days Greeks were often used as strikebreakers.

Along with the expected material on when and from where the Greek Americans came, there is much detail on the Orthodox church which Moskos sees as the main unifying factor for the group now that knowledge of the Greek language is lessening.

This book provides much more in the way of personal detail than some I have read recently. For instance, I had thought that the thirteen pages devoted to Dukakis as a Greek would seem unnecessary, but paired as it is with a similar account of Moskos and his family, the reader is provided with substantial accounts of two particular families whose lives compare and contrast—mostly compare—to the generalized information.

Surprising to this reviewer is the large quantity of quality—suggested by the publishers—fiction by and about Greek Americans. Also surprising is the fact that the Greeks in America are probably more concerned with developments in the homeland than other groups, except perhaps the Jews.

That the Greeks have become, if not assimilated, at least accepted, in this country is shown by the results of a survey of students at Northwestern concerning their stereotypes of the Greek. Most were at least neutral (restaurants, family closeness, Zorba-like behavior). A quarter of the students claimed to have no mental picture at all, six percent mentioned unpronounceable names, and four percent mentioned big noses.

In the same area it is interesting that Anthony Quinn is America’s most famous non-Greek, his portrayal of Zorba and other Greeks in the movies having added a not unflattering—but also not very accurate—sort of mental picture of the group. I say not accurate because, if Moskos is to be believed, Greek Americans are very serious and hardworking people.

This book deserves to be widely read by all people in ethnic studies for various reasons, perhaps primarily because the book provides a sound model for a study of any ethnic group. In addition, Moskos manages an admirable degree of objectivity in dealing with his own ethnic group.

— Phillips G. Davies
Iowa State University

Elias Miguel Muñoz. *Crazy Love*. (Houston: Arte Público Press, 1989) 167 pp., \$ 8.50 paper.

In a supposed “interview” with *Rolling Stone*, Muñoz’s major character, lead singer-composer Julian Toledo of Julian and the L.A. Scene, sums up Paul Simon’s song “Crazy Love” as “about the love of music, about relationships. . . about family.” Indeed, this book takes the form of a song in which the author is simultaneously the composer and conductor orchestrating the three elements of music, relationship, and family harmonically into the text through the deployment of a dazzling grab bag of modern and postmodern authorial techniques. These include mock-ups of interviews (written) and in video format; songs seemingly printed as appendices to the text; ingenuous epistles to her big brother Julian written by his little sister, which provide relief amidst all the heaviness; as well as random entry into the head sets of a variety of characters. Reminiscent of James Joyce, or the collages of John Dos Passos, but primarily of Oscar Hijuelos’s *The Mambo Kings Sing Songs of Love*, Muñoz’s technique integrates Cuban music as an indigenous element into the work. *Crazy Love*, however, moves beyond *Mambo Kings* in its treatment of the commercialized homogenization to which ethnic music can be reduced when exploited: the chasm between ethnic authenticity and the marketplace of compromise, of sell-out; the pressure to popularize ethnicity into, “You know, meaningless lyrics, catchy melodies, etc.,” as Julian sarcastically puts it.

Simultaneously, Muñoz includes negative as well as positive arguments to each side of the issue. Will Julian Toledo’s ethnic music totally sell out to the American mainstream? Will Erica, the ruthless lead singer and Julian’s “crazy love,” who has now brought the band to trendy success, take over completely? Will Julian break with the band, return to his barrio, his family, and abuela? At the end, all these questions are answered for the reader.

Much as I enjoyed the technically dazzling text and empathize with Muñoz’s pitch for protecting the ethnically authentic in Cuban American music and culture, I am troubled by his objectified, one-dimensional treatment of female characters. Muñoz does attempt one holistic portrait: that of Julian’s little sister Geneia, a typical Hispanic teenager in training for the role of male-oriented wife-mother. But that Geneia, in a letter to her big brother, would describe her first menstruation to him, including intimate crotch details, defies belief.

In fact, *Crazy Love* is only authentic when detailing homoerotic encounters. These provide so strong a contrast to *Mambo Kings*’ tireless (and to this reader, tiresome) cataloguing of heterosexual encounters (always from the male point of view, of course) that the two works could be taught as macho bookends in a Chicano studies or multi-ethnic literature course. *Crazy Love* could provide the gay alternative to *Mambo Kings*’ relentless heterosexuality. And both could be taught as equally macho and equally involved in integrating Cuban/Cuban American music into literature.

— Phillipa Kafka
Kean College of New Jersey

Peter Nabokov, ed. *Native American Testimony: A Chronicle of Indian and White Relations from Prophecy to the Present*. (New York: Viking, 1991) 512 pp., \$25.00.

This book's publication would be welcome at any time, but for readers to be able to read and study it in the quincentennial year (five hundred years after "discovery") underlies the importance of the subject—Native Americans testifying of the consequences of the Columbian voyage. It appears to this reader that this is a fine supplement to Dee Brown's *Bury My Heart at Wounded Knee*.

It is a book that is naturally "must" reading for teachers and scholars in the areas of ethnic studies, but is also one that should be read and pondered over by members of all disciplines. On top of this, it should have an appeal to intelligent and aware general readers. The work should propel revisionist historians and writers of American history texts to "hear" the words of these Native Americans as a "chronicle of Indian-White Relations from prophecy to the Present, 1492-1992."

Readers are fortunate to have Peter Nabokov as their guide through the centuries. The impact on readers comes from the chronological arrangement. Moreover, the internal structure aids readers to establish relationships. The editor's introductory essays also aid readers in making the transitions from one era to the next and in making crystal clear the changing relationships between the two races, between the exploiters and those victimized by conquest.

The anthology is divided into two main parts: "First Encounter to Dispossession" and "Reservation to Resurgence." Within these major parts, the editor has arranged chapters with descriptive titles. An overview of the subjects reveals his fine arrangement of their sequence, and one is able to see the causal relationships for the format.

"Premonitions and Prophecies," the opening chapter, reveals within Indian lore the anticipation that various tribes had (through their writers and seers) of the arrival of the white Europeans. Chapters following deal with the events of the two races coming face to face, their exchanges, the whites' attempts at proselytizing the Native peoples into Christianity. Then come testimonies about their living beside one another, the resistance of the Native American tribes and nations to conquest by various European countries, and finally, the United States stealing land and justifying its duplicities by rationalizing its exploitations by political, social, and religious reliance upon the "doctrine" of Manifest Destiny.

The last chapter of Part One has a summary title, "The Nation's Hoop is Broken and Scattered." In it, representative voices speak: a Kiowa writes "The Buffalo Go," a Cochise "I Am Alone," Crazy Horse as an Oglala Sioux "I Have Spoken," and an Omaha speaks of "This Awful Loneliness."

Part Two continues the sad jeremiad. Discussed and examined are the "small islands," i.e., the reservations and deculturation attempts in "To Learn Another Way." With the "flood" of whites pouring onto the land and seizures continuing, governmental allotments of land to tribes, the stories of exploitation in giant proportions continued. Nabokov includes the protestations to this practice by Hopi Albert Yana. Further pages are devoted to the Pine Tree massacre in "The

Dead Did Not Return.” The most positive note sounded in the work is in “The Best and Brightest,” dealing with the Society of American Indians who delineated what could be the best for the Native Americans in the future. A founder of the Society, Gertrude S. Bonnin, is cited in her discussion of the seizures of land where oil was discovered.

For tribes, there appeared to be hope in the appointment of John Collier as chief of Indian Affairs. In his administration there was, however, a debate among the tribes on the New Deal plan for the reorganization of tribal governance.

Until N. Scott Momaday’s final words, the end chapters reveal events and situations which are in contrast to the “period of hope.” Robert Spott, in an angrily written section, points out the large number of deaths among Native Americans, many of which are hastened by poverty and disease, as well as inadequate medical facilities.

Governmental programs, such as those concerned with voluntary relocation, or those which suggested termination of land rights, continued the pain for many tribes. Often Native Americans who had moved to urban areas experienced alienation and deracination. It was quite natural then that there came a period when protests mounted, symbolized by the confrontations at the Wounded Knee area, the seizure of Alcatraz, and the increasing activity of militants in the American Indian Movement. These are recounted by narrators in the chapter, “Let’s Raise Some Hell.”

Other chapters detail the continuance of barriers to Native American advancement both in the “Lower 48” and in Alaska. A certain amount of empowerment over their destinies economically have come from monies from tribal bingo halls such as those in Connecticut and California. Respect for the Native American dead has increased so that many remains are reburied with proper traditional rites. Pride has been taken from the Mohawk confrontation with Quebec and Canadian authorities at OKA in the Akwesasne area in New York.

A final chapter deals with the future—one prophecy indicating the return of land to the tribes, and another narrator stating that one is not sure of the future. Nabokov has quite appropriately left the final word, (as it were) to N. Scott Momaday in a section, “Confronting Columbus Again.” Momaday reveals the thinking he has been doing about the quincentennial. He wonders whether to take part in THE celebration. He concludes that this is the time for Native Americans to teach non-Indians about the saving of the environment in view of the centuries—millenia—that tribes and nations have lived in harmony with the land. If this is done, he says, then there is something good about the celebration.

— Cortland P. Auser
Yorktown Heights, New York

Susheila Nasta, ed. *Motherlands: Black Women's Writing from Africa, the Caribbean, and South Asia*. (New Brunswick, NJ: Rutgers University Press, 1992) 365 pp., \$36.00.

In recent years writings by black women outside of the US have gained acceptance, and many such works have been included in syllabi. *Motherlands* provides critical, comparative analyses of several important black women (Asian women are included in this category) writing throughout the world, and as such, sets a precedent as it is probably the first such collection. Divided into three sections, Mothers/Daughters/Mother(land), the essays examine writers who have become icons, Bessie Head, Jean Rhys, Flora Nwapa, Buchi Emecheta, Nawal el Sa'adawi, Michelle Cliff, Joan Riley, Lorna Goodison, and Nayantara Sahgal. Some of the essays, however, explore use of language, Velma Pollard's "Mothers Tongue Voices in the Writing of Olive Senior and Lorna Goodison," and the theme of nationalism in Ranjana Ash's "The Search For Freedom in Indian Women's Writing." Describing the writers and the different terrains they occupy, Susheila Nasta, the editor, provides a framework for this collection:

Women writers from these areas inhabit a world where several "languages" co-exist and a number of complex issues are involved. It is not only a question of redressing the balance; the reclamation is more than simple shifting the ground of a series of opposition and areas of struggle: whether male/female, colonizer/native, black/white, feminist/womanist, post-colonial/post-structuralist, Third World/First World, traditional literary canons/counter-discourses and forms.

The critical analyses are salient yet lucid, being accessible to scholars and lay people. In "'Something Ancestral Recaptured': Spirit Possession as Trope in Selected Feminist Fictions of the African Diaspora," one of the few essays that compares across geographic boundaries, North America and the Caribbean, Carolyn Cooper interprets how Sylvia Wynter, Erna Brodber, Paule Marshall, and Toni Morrison "recuperate identity" through "reappropriating devalued folk wisdom." Cooper suggests:

In all of these feminist fictions of the African diaspora the central characters are challenged, however unwillingly, to reappropriate the "discredited knowledge" of their collective history. The need of these women to remember their "ancient properties" forces them, with varying degrees of success, to confront the contradictions of acculturation in societies where "the press toward upward social mobility" repress Afro-centric cultural norms.

Whereas I am familiar with all of the writers from the Caribbean, North America, and Africa covered, I know of only a few Indian writers, so Ranjana Ash's "The Search for Freedom in Indian Women's Writing" is most informative in providing a range of themes and the prolific body of work by Indian women. Exploring the works of Amrita Pritam, Kamala Das, Anita Desai, Shashi Deshpande, and Nayantara Sahgal that span over almost half a century, she

situates their works within the context of mother(land):

The motherland provides an anchor for the writers; it provides perspectives on India's complex past; its religious and philosophical contributions and the ethical percepts of sacred texts and popular mythology.

While the collection is not evenly represented by black women from the African continent and the diaspora and South Asian women, it sets a precedent and legitimizes the need for comparative analysis across ethnic, geographic, and socioeconomic boundaries. Judie Newman's critique reflects the tone of not only the writers, but of the critics as well,

Post-colonial writers frequently embark upon writing with a self-conscious project to revise the ideological assumptions created by Euro-centric domination of their culture, and to undermine and delegitimize the centrality of that of the West.

— Opal Palmer Adisa
University of California, Berkeley

Elsie Clews Parsons. Introduction by Joan Mark. *American Indian Life*. (Lincoln: University of Nebraska Press, 1991) xv, 419 pp., \$12.95 paper.

In Joan Mark's introduction to the Bison edition of this classic work, she offers a good analysis of the impact of these twenty-seven fictional stories written by anthropologists and first published in 1922. Anthropology's radical change in methodology at the turn of the century—of which Parsons and Franz Boas (twenty of these stories can be identified with Boasian anthropology) were noticeable figures in the transformation—led Parsons to attempt to tackle the problem of the relation of the individual to the culture. Consequently, she asked her fellow anthropologists to write fictions about Native Americans in which they could speculate how individuals would think and feel in certain situations, issues that were lacking from strictly scientific descriptions. The result was this volume with the message that "every society both supports the individuals born within it and at the same time exacts a toll on them."

The twenty-seven stories are divided by geographical tribes: the Plains tribes, the tribes of the Middle West, Eastern tribes, tribes of the Southwest, Mexican tribes, Pacific Coast tribes, Northern Athabaskan tribes, and Eskimo. The collection includes "A Crow Woman's Tale," a traditional tale of a Crow woman who is taken from her husband by the Lumpwood society; "How Meskwaki Children Should Be Brought Up," a rendition of a Meskwaki text; and "The Chief Singer of the Tepecano," a study of a male's conflict with the traditions of his people and Catholicism.

The stories range in their literary merits, but that is beside the point. It is perhaps more useful to consider this collection as a turning point in anthropologi-

cal study from the “salvage” ethnology and toward a more empirical approach that attempted to record the culture of a people in more comprehensive terms. This volume also contains an appendix with notes on various tribes and important publications that has not been updated or revised. However, the work itself has become a record of anthropological study with an unique approach that says as much about the anthropologists as it does about their attempt to record the cultures of Native Americans in 1922.

— Laurie Lisa
Arizona State University

Roy Harvey Pearce. *Savagism and Civilization: A Study of the Indian and the American Mind*. Rev. ed. of *The Savages of America*. (Berkeley: University of California Press, 1988) xxii, 272 pp., \$10.95 paper.

This classic volume on the image of the Indian in the American mind first appeared in 1953. Although both limited and incomplete, Pearce’s work compelled a virtual revolution in literary and historical approaches to analysis of public view concerning the role of Indians in the American past.

The Savages of America: A Study of the Indian and the Idea of Civilization, as it was then titled, opened the way for later works by Richard Drinnon, Lee Mitchell, and Richard Slotkin, among others. As a work which traces an idea, i.e., “savagery,” it still holds a place among later efforts.

Pearce divides the work into three long parts. The first contains a single rather long chapter in which he traces the perception of Englishmen in America as they confronted the Indian. Where Europeans first saw “devilish ignorance and brute nearly animal,” they came to see an “obstacle to civilization.”

Part two, chapters two through seven, further explores and develops the variations of interpreting the nature of “the savage,” which appeared in the writings of leading Americans, 1777-1851. Pearce deals extensively with applications of these beliefs to early American literature.

Part three, chapter eight, examines rather briefly the literature emerging during the 1840s as the nation poised for another great leap westward over the bodies and cultures of another couple of hundred Indian peoples they knew only through their own preconceptions.

For its time, this was a truly significant work. After a very short run of about one thousand copies, it was twice reissued under new titles, *The Savages of America* in 1965, and in paperback as *Savagism and Civilization* in 1967.

This new edition contains a very useful foreword by Arnold Krupat and a postscript by the author. Pearce writes in that section that “white understanding of the Indians was in a crucial part derived from a conflation of all Indians, tribes and subtribes into one: the Indian.” That this was so, and still is so, is true beyond reasonable question.

Pearce's work remains an essential volume for scholars and general readers in the areas of American civilization, culture, history, and literature. It is also useful for American Indian scholars probing the nature of the Euro-American mind.

— D. C. Cole
Moorhead State University

Ruth Pelz. *Black Heroes of the Wild West*. (Seattle: Open Hand Publishing, 1990) 55 pp., \$5.95 paper.

Ruth Pelz's book, illustrated by Leandro Della Piana, is written for elementary school children. Among the nine black heroes and heroines profiled are three women. They include the rough and tough "Stagecoach Mary Fields, the brave Biddy Mason, and the hard working Clara Brown." The men are the early explorer, Estevan; Chicago founder Jean Baptiste Point Du Sable; one of Washington State's founders, George Washington Bush; and mountain man James Beckwourth. Businessman and government leader Mifflin Gibbs and rodeo star Bill Pickett round out those featured. Some are more well-known than others, but all were important figures in the West.

Each of the short bibliographical profiles is written in a style that, while making the deeds of the person heroic, will not leave the reader simply awestruck. The child will be left with the impression that she or he might also be able to become a hero. Pelz explains how all her subjects command respect from their contemporaries and by detailing their lives, talents and struggles, shows why they should still be celebrated.

There is a need for more children's books of this type that show the presence and contributions of Afro-Americans in the West, beginning in the early 1500s (many people still believe that blacks did not arrive until about 100 years later). This work is well organized and the illustrations add dimension. For further readings on the subject, the author has included a bibliography for juveniles and one for adults.

I recommend this book for children and for those preschoolers whose parent or other relative desires to read it to them. Not only is it entertaining, but it is also inspiring.

— George H. Junne, Jr.
University of Colorado at Boulder

Benjamin B. Ringer and Elinor R. Lawless. *Race-Ethnicity and Society* (London: Routledge, 1989) xvi, 239 pp., \$14.95 paper

The heritage of European colonization in the "New World" left a legacy of dualism for the contemporary nation-states of South, Central, and North America, according to Ringer and Lawless. As a major focus of their work, their "duality thesis" contends that European colonists constructed a society modeled in their racial, religious, and national image, resulting in the formation of a lasting colonial plural structure with a permanently established elite. Racial and ethnic groups emerged first as sojourner colonizers and then formalized their relationship with the establishment of colonies and the creation of racially segmented and subjugated societies. Dominant ethnic/racial groups promulgated policies and enacted legal-normative codes and controls that vitally affected the life chances and circumstance of the various ethnic and racial groups already within the territorial boundaries of the society or newly entering groups.

This interrelationship became the cast for emerging contemporary nation-states throughout the New World. For example, the Spanish conquest had a lasting impact on racial and ethnic relations in the nation-states of present-day Latin America, and English colonization impacted on racial relations in the United States. In the case of the English, the authors note that they created a society whose institutions were molded in their racial, religious, and natural image. Their focus was on a type of self-governance for the people, but which excluded all people of color.

Ringer and Lawless's duality thesis is grounded in a social psychological theory of perceptions that identifies how a racial or ethnic group comes to be defined by others and, in turn, how it chooses to define itself. The authors highlight the "We-They" character of race and ethnicity as developed by the sociologist Peter I. Rose. According to Rose, the character of racial groups is determined by a set of internal dynamic forces that serve to establish and maintain a group's distinctive "we-ness," while perceptions and definitions by external groups serve to shape and designate a group's "they-ness." Both are interrelated and are needed to define the unique characteristics of an ethnic group.

This book highlights the development of "they-ness" with the political-economic order of society. Ringer and Lawless criticize past psychological and social psychological research that has only focused on "they-ness" as a root cause for racial and ethnic conflict. These works treat ethnic and race conflict as a product of attitudes, stereotypes, or simply interpersonal relations within the social order. Instead, they argue that the interplay between race-ethnicity and the structures of power, and the perceptions of they-ness, are essential dimensions in the study of racial and ethnic relations, mainly because such perceptions are most likely to be translated into actions and policies that vitally affect the life chance and circumstances of subordinate ethnic or racial groups.

According to Ringer and Lawless, the duality thesis provides an alternative approach for examining America's treatment of racial minorities, and challenges

three conventional premises in the field. It maintains that: 1. The treatment of racial minorities in America is qualitatively different from that experienced by white immigrants. 2. That racism is built into the very foundations of American society, and not a mere aberration. 3. That America's experience with minorities offers an international comparison with other white European groups, where expansion, conquest, and settlement is a normative process in the adaptation of duality. Such is the case for countries such as Australia, South Africa, and Latin American countries. Accordingly, a major objective of this study is to provide a general model for the comparative analysis of race and ethnic relations in societies that are products or influenced by five centuries of European expansion.

According to this reviewer, the most important contribution of this work is that it underscores the fact that legal and political sanctions related to racial and ethnic relations do not occur in a vacuum, but rather, are representative of a larger cultural and social milieu that represent an integral part of the existing status quo. Simply stated, racial and ethnic relations emerge out of a social context that is created and supported by a legal and political framework. In addition, this reviewer appreciates the thorough discussion and analysis provided in chapter one of the internal and external characteristics related to the social construction of race and ethnicity.

This work begins with an interesting social psychological theory of perceptions as a premise for understanding racial and ethnic group formation. Through the book, it purports to integrate this micro foundation with a macro perspective for understanding racial relations, but unfortunately never fully develops this linkage. Instead, it develops a duality thesis that simplifies the implications of this micro-based theory upon macro racial relations. A concluding chapter that resolved the tensions raised by the duality thesis would have made for more thorough analysis. Hence, the work ignores the historical insights raised by the duality thesis and its application for resolving contemporary racial relations.

— Alberto L. Pulido
University of Utah

A. LaVonne Brown Ruoff and Jerry W. Ward, Jr., eds. *Redefining American Literary History*. (New York: The Modern Language Association of America, 1990) iv, 406 pp., \$45.00.

The collection by Ruoff and Ward stands within the canon discussion in American literary history, which it briefly recapitulates, placing itself in the multiculturalist camp. The first section of the four-part book can perhaps be called programmatic in just this sense: It points out how much has been overlooked among writings produced in America, and it tries to develop rationales according to which such exclusion might be rectified. Much space is here taken up by questions that concern the material and practical side of research and teaching: anthologies, MLA sessions, and the like. Much is program rather than execution, and in many instances the approach—in accordance with the

policy-making function of such MLA volumes—is practical rather than conceptual.

One revision is privileged, that of the notion of *literature* to include oral texts, which becomes the topic of section two, where the relation between orality and writing is addressed in ways that expand the notion of literature from within, rather than without, though the question of the relation between literature and folklore is repeatedly raised as well.

That such redefinition implies changes in theoretical perspective and method is obvious, and section three (with provoking correctness entitled “Critical and Historical Perspectives on American Literature”) explains some of these, particularly in Houston Baker’s superb essay, “Archaeology, Ideology, and African American Discourse.” Other essays in the section approach the historical survey type, or they try to isolate specific patterns that have proven to be particularly important in the development of a certain literature, or literary discourse. (In the latter context, Ruoff and Foster discuss American Indian and African American autobiographies, respectively). Baker, relying heavily on Foucault’s *Archaeology of Knowledge*, but also drawing on (and drawing into his discussion) other contemporary revisions of literary and cultural (ideological) history, offers a more comprehensive and broadly-based conception of a *literature* that is different from, but related to and part of, *American literature*. Here the ways in which ethnicity, race, gender, and class impinge on the formation of discourse are addressed, the theoretical discussion is intimately connected with specific interpretation, and the programmatic title of the volume is fully justified.

A long (if necessarily selective) and useful bibliographical section four, subdivided by “areas” (minority and multicultural, Afro-American, Native American, Asian American, Chicano, and Puerto Rican), and a list of journals and presses that forms a sort of *coda* round the volume off. No bibliography is without mistakes, and I have (without really looking) found that Sollors’s *Invention of Ethnicity* is here quoted with the title *Inventing and Re-Inventing Ethnicity*, and that Momaday’s *House Made of Dawn* is garnished with a definite article that it does not need.

One of the problems of any such volume is that of balance. If readers expect that in its very proportions and emphases it “mirrors” the distribution and the relative importance of the various literatures within a given area, they should also remember that any such undertaking necessarily embodies the traces of many compromises and accidents. That, for example, Native American literature is represented at somewhat less than the level of relevance it may have in the contemporary scene—and that it is represented primarily by the work of Ruoff—is probably such a trace. All the same, the political question of “representation” is *not* irrelevant and forms a comparative perspective, such as one that is acquainted with the Canadian scene, for example, the virtual exclusion of “white ethnics” (other than Hispanics) from the revisionist picture, indicating how heavily fused with notions of *race* the concept of ethnicity has become in the US. That the volume shirks this very question is clearly indicative of the historical situation from which it emerges.

The collection primarily aims at the recovery of historical material, and it is organized accordingly. Along the way it addresses questions that might well have merited some foregrounding, central as they are to the project of redefinition, and open as their discussion still is. Among these there is the question of legitimation, authenticity, and value, which is discussed, for instance, by Lauter in terms of experience and voice and with the implication that the works of ethnic writers serve purposes of cultural survival: "What is involved in literary history is survival." This implies questions regarding the nature of history and the problematic relevance of the past to the present. Wiget, for instance, argues entirely in terms of the integrity of the "other" (here: the American Indian) tradition, so that the proper reading of a text proceeds by a reconstruction from within that tradition. Textual meaning is here entirely based in the other culture, viewed holistically. This may have something to do with the fact that he deals in traditional texts primarily, but elsewhere the question does arise in how far the traditional element (the ethnic element) used in a modern anglophone text is still the same and contains its traditional aspects. Or, to put it differently: The question arises how intercultural such texts are.

This problem, which I believe to be *the* issue of coming discussions, is once again not foregrounded by the volume, which can, it seems to me, fairly be described as placing itself more or less firmly within the confines of a separatist (though not a militantly separatist) multiculturalism.

— Hartwig Isernhagen
University of Basel, Switzerland

Kathleen Mullen Sands, ed. *Circle of Motion: Arizona Anthology of Contemporary American Indian Literature*. (Tempe: Arizona Historical Foundation, 1990), xviii, 165 pp., \$21.95 cloth; \$15.95 paper.

The subtitle of this collection raises a question: Is it wise to mix various genres and also authors from very different tribes and then to limit this mixture by the arbitrary geographical borders of a state?

A careful study of the book will answer this question positively. There are Arizona bonds between the American Indian authors represented that are distinct, from the mysterious past of the Anasazi, petroglyphs on cliff walls, and Gila monsters, to ruthless mining methods in today's Black Mesa valleys and to the problems of school children and veterans from Arizona's thirty-two reservations. Above all, Arizona's desert landscape with its mountains, canyons, and rivers permeates the collection.

Kathleen Mullen Sands explains in her preface that many of the contributors are from tribes outside the state, but all of them have experienced "the Arizona tribal life in the Arizona landscape." That means we can find here well-known authors like Joseph Bruchac, Maurice Kenny, Lance Henson, Joy Harjo, and Mary TallMountain whom we do not "naturally" connect with Arizona. The

volume is unique in adding to these a majority of authors never published before (twenty-three of thirty-four), two of them as young as thirteen and sixteen years old. Since anthologies frequently feature reprints, the reader is pleasantly surprised to find here exclusively new works.

The bulk of the book contains poetry and short stories, with five essays inserted between the two sections. Readers who expect "essays" to be of the academic literary-critical type will be disappointed. Instead, they are open-ended narratives about childhood experiences, the nature of coyote stories or kachina spirits, and an interpretation of modern-day destructive mining in terms of the evil giants of Navajo mythology.

"Circle of Motion," a quotation from the "Eagle Poem" by Joy Harjo, connotes the intricate merging of tradition and change characteristic of American Indian life today. "The writers... live in many cultures—traditional, contemporary tribal, mainstream American, urban, rural—often simultaneously." The poems range from the rhythmic prayers of Avis Archambault to the political satires of Geri Keams and the moving evocations of spiritual epiphanies by R. T. Smith. Among the short stories, Leonard G. Butler's "The Trip to the Trading Post" stands out as an exceptionally sensitive portrayal of a child's desires and fears, whereas Jack D. Forbes's "Loretta" is confusing in its introductory daydream of "perfect" Navajo women which will puzzle feminists. Irvin Morris's "The Snake of Light" is a striking portrayal of the causes of reservation alcoholism.

This volume proves that American Indian literature has some distinct features: 1) A nuance of silence. Important things remain unsaid. "All poets understand the final uselessness of words"; 2) A merging of people, animals, and landscape. Enduring humans, desert pigs, coyotes, cacti, and mountains are sometimes indistinguishable; and 3) The clear voice of the narrator or poet, contradicting all postmodern phenomena of the disappearing subject. The book deserves a better binding, but it is beautifully illustrated by Adrian Hendricks. The footnoting of some unfamiliar words is missing (e.g., "chimichanga," "pheromones," and some Navajo expressions). These are small flaws in an excellent work.

— Kristin Herzog

Independent Scholars' Association, Durham, North Carolina

Leslie Marmon Silko. *Almanac of the Dead*. (New York: Simon and Schuster, 1991) 736 pp, \$25.00 cloth.

For Leslie Marmon Silko aficionados, the "novel" may surprise them. Highly successful as a short story writer and the creator of the unusually spiritual novel *Ceremony*, Silko writes a tome, Dickensian in length and in the number of its *dramatis personae*.

It has been called a "mosaic," as one writer classified it, a "weaving of ideas and lives." It is a sprawling work—one that really comprises a number of

“novels.” There are long stories of characters such as Seese who becomes a companion of Lecha, a seer whose duty it is to transcribe the notebooks of a Native American “Almanac of the Dead.”

There are throughout the book various pictorializations of the southwestern United States and northern Mexico; many scenes in many of the books or parts of books are placed in Tucson. One will come to the conclusion, I am sure, that Silko has attempted to create a world. She interweaves with her fictions—histories and chronologies of the Native Americans and of the oppressions they have undergone. The story line (or lines) tends to point where the native peoples in South and Central America rise up to regain their tribal lands.

Much patience will carry the reader through the “histories” of the characters Zeta and the group surrounding her, as well as of Calabazaz and Sterling. The latter two are the outstanding Native American characters and much is told from their viewpoints.

The final product of Silko recalls generally the structure and the spread of Dos Passos’s *USA* with its myriad of characters and its mosaic of sites, people, and historic events. Reading it offers a challenge not only to fiction readers, but especially to Silko aficionados.

— Cortland P. Auser
Yorktown Heights, New York

Werner Sollors, ed. *The Invention of Ethnicity*. (New York: Oxford University Press, 1989) xx, 294 pp., \$38.00

The Invention of Ethnicity is obviously and admittedly shaped after Hobsbawm’s and Ranger’s *Invention of Tradition*, published in 1986, when the essays in this volume were finished. In the meantime, much of what Sollors argues for in his editor’s introduction has become accepted knowledge under the general heading of *the constructedness of identity and subjectivity*. If, however, the book has not, as might appear probable at first sight, been overtaken and made obsolete by the very success of the views it advocates—if the reverse, rather, seems to be true and to justify a belated discussion in these pages—this is so because it also affords one an opportunity to reopen questions that may have been prematurely closed.

E pluribus unum can carry many different stresses, and this volume, like much new historicist criticism that we have seen since its publication, stresses the *unum*: the sequential relationship according to which *themany* make or are made *one*, difference being abolished or integrated into a larger whole in the process. But where the new historicism has consistently and programmatically termed inventions or fictions of identity *ideological* and based its notions of unity on that of ideology, this term and concept is not central to Sollors’s volume. It thereby evades certain pitfalls. In the new historicism, the concerns with ideology have embodied the historicist attempt to relate the fiction, the invention to its background; but this very background has frequently been denied historical (material) specificity by new historicist tendencies to collapse everything

historical into one notion of *discourse* (and then to equate ideology with bad faith). This volume, by way of contrast, is imbued with a sense of historical specificity in essays such as Alide Cagidemetrio's on patterns of ethnic inclusion and exclusion (as translations of sociocultural problems) in historical fiction that addresses themes of nation building; Cathleen Neils Conzen's on nineteenth-century German American public festivities as a problem solving institution in a modern(izing) society; Judith Stein's on constructions of blackness in America between 1890 and 1930; and Thomas Ferraro's on the representation of a family/business fusion in popular writings about the Mafia.

In other words, though the thrust against essentializing views and the grounding of ethnicity in biological or historical *givens* and the argument for notions of construction is pervasive, and though the volume as a whole thereby appears to go in the direction of new historicist and similar dissolutions of history into discourse, it does also preserve a central notion of representation. It thereby has to accept the implied givens of what is being represented or (re)constructed. Not only does ethnicity have to be invented and re-invented, it will also in the process, in so far as it is seen as a *constituens* of identity, have to be invented as the always already given. On a more general level it serves as an idiom to symbolize and thus to point at a sociocultural given—an antecedent asymmetry of power.

In their insistence on the inventedness of categories of self-definition, whether "ethnic" or "American," Sollors and some of his authors tend to share a debunking attitude with much of the new historicism: The madness of things is read as an index of their inauthenticity. (An organicist or essentialist criterion is affirmed, in a roundabout way, through the denial of its applicability—ever.) There frequently seems to be a greater concern with the dangers of constructions of ethnicity, such as the "freezing" of people in stereotypes and the stress of conflict, than with their uses or underlying motives. This perspective overlooks, arguably, that those dangers arise from the symbolized situation (specifically, the power relations in it), rather than from the act of symbolization itself. Behind this view seems to lie a profound uneasiness with conflict, a moral and political preference for consensus.

At the same time, the historical specificity of the volume as a whole counters this theoretical predilection and indirectly enables or even forces one to reconsider the *uses* as well as the *abuses* of inventions of ethnicity. (This becomes particularly clear in William Boelhower's exploration of a certain type of narrative construction of ethnicity.) It leads one back to the consideration that ethnicity in many instances is of several possible "areas" on terms used to symbolize difference, whereby it is placed firmly in a (yet-to-be-explored) functional interaction with class and gender. (Stein, for instance, deals with various discourses or strategies of "Othering" and possible counter-strategies by "others" in a survey in which it is *class* terms that provide her with a critical perspective upon the process of construction. Similarly, Richard Rodriguez, in an autobiographical statement, plays *ethnicity* against *class* and for a long time seems to accord the latter greater reality than the former.)

The essays so far referred to are of particular importance to this argument.

Others flesh out the image of nineteenth- and twentieth-century constructions of Americanness and American ethnicity. There is a character sketch of Jewish American authoress Anzia Yezierska by Mary Dearborn, an insightful discussion of sociologist W. I. Thomas's analysis of deviance in women by Carla Cappetti, a reflection by Albert Murray on his co-writing the as-told-to (auto)biography of Count Basie, and four brief texts by Ishmael Reed, et al.

— Hartwig Isernhagen
University of Basel, Switzerland

Craig Storti. *Incident at Bitter Creek: The Story of the Rock Springs Chinese Massacre*. (Ames: Iowa State University Press, 1991) xii, 193 pp., \$21.95.

In September 1885 a petty dispute among Euro-American and Chinese Union Pacific miners in Wyoming exploded into a homicidal spree which left twenty-five confirmed dead Chinese miners, and another twenty-six missing and presumed dead. In the weeks and months which followed, other Chinese miners and laborers were robbed, killed, or hounded out of the United States. Some of the parties responsible for these atrocities were arrested and brought to trial, but juries found no one guilty of these genocidal crimes. Many local, state, territorial, military, and federal government officials made good-faith efforts to protect the Chinese, but their efforts primarily hastened the exodus of the Chinese contract workers from American shores; for protection usually meant little more than safe passage away from the danger areas, and most of the western US was a dangerous area for Chinese nationals after Rock Springs. Craig Storti's brief account of these events revives long dormant, shameful memories of an era in American history when racial and ethnic prejudices ran unchecked and labor unrest all too easily led to homicide.

As Storti develops the tale, the Union Pacific Railroad bears a heavy burden of guilt for the murderous events at Rock Springs and thereafter. It is ironic that the Union Pacific mines had been highly supportive of the Chinese laborers both before and immediately after the brutal events. Chinese workmen were hired as cheap labor and were effective strikebreakers. But the Union Pacific mines gave them acceptable wages, good housing and, importantly, better working conditions than the European Americans were provided. This led to hostility between the two labor pools. Resentful European American miners, angry with anti-union company policies, lashed out at the beneficiaries of those policies, the Rock Springs Chinese laborers.

As a tale of the lives of common Chinese laborers in the western coal fields, the book is a disappointment. The book covers the Knights of Labor and unionism quite well and introduces many of the key corporate and political figures in the drama adequately. It digresses into a disconnected story about the Shoshoni Chief Washakie and US government dealing with the Indians twenty years before the Chinese massacre, a Rock Springs myth about Butch Cassidy evading arrest there once, and a few other interesting irrelevancies. A few of the

villains in the tragedy are named, but very little is said about most of them. We learn even less about the Chinese workers or their lot. Two major Chinese figures in the drama are named, the labor contractors and community leaders Ah Say and Ah Koon, but they are little more than shadows in the history Storti reveals. Both survived the massacre, but neither reappears in the events recounted thereafter.

Thus the book is not a resource for anyone seeking to discover what it was like to be a Chinese contract laborer in the United States in the early years of the exclusion acts. Nor does the book go far enough in explaining the motivations of the killers in lashing out so violently against the Chinese, not just at Rock Springs, but in numerous other camps, towns, and cities across the nation thereafter. Its primary value exists in documenting the tragedy which befell the Chinese victims of misdirected frustration and anger.

This book is an important addition to any library collection which seeks to serve an ethnic studies curriculum or document the history of the Chinese in America. It is well suited to a novice undergraduate college student. The impressive list of sources provides an excellent starting point for someone seeking to do more with the topic than Storti has done. But it cannot be taken for the last word on the massacre, the issues giving rise to it, or following from it. Too much is left unsaid.

— Richard R. E. Kania
Guilford College

Herman J. Viola. *After Columbus: The Smithsonian Chronicle of the North American Indians*. (Washington, DC: Smithsonian Books, 1990) 288 pp., \$45.00

In a factual but impassioned introduction, George P. Horse Capture writes a fitting foreword to this work on the history of Native Americans through the last five hundred years. Through the growing number of non-Indians honestly writing about the indigenous peoples, a mass audience is finally learning about the tragic history and the depressed conditions of the tribes. He praises the work of Dee Brown and of Alvin Josephy, Jr., as well as the author of the present work, Herman Viola.

Viola structures the book into three main sections: "Encounters," "Inheritance Lost," and "Fighting for Rights." The first chapter gives an overview. It, as well as the entire book, has excellent color illustrations which supplement a clear text. Maps also help the reader to understand the locations of the diverse tribes and nations.

"Landfall" and "Horse Culture" carry forward the racial encounters and the history of the Plains Indians in North America. "Cultures in Collision" indicates the Native Americans' relationships with the English, Spanish, French, and Russians on the continent. "The End of the Beginning" details the Indian nations which sided with the American "patriots," with the British, or with the French.

The second major section is called "Inheritance Lost," which provides the details of the tribes' "loss of both freedom and bargaining power." Viola deals with the outcomes of the Revolutionary War when the tribes that had been allies of the British lost this support in the eastern states. The loss continued after the War of 1812 in the tribal areas of the Northwest Territory.

The history of the lost inheritance continues with chapters on the expansion westward into the huge landmass which was acquired by the US in the Louisiana Purchase. The Americans' commitment to the concept of Manifest Destiny led to land seizures and treaties which were broken because of this land hunger. Detailed accounts are given of such Indians' loss of power through events like the Trail of Tears and the expulsion of tribes from the Southeast to west of the Mississippi. Like the earlier chapters, these later sections are profusely illustrated from *National Geographic's* huge photographic collection. In this section, wars with the Plains Indians and with the Southwestern tribes are recorded, as well as the defeat of the Nez Perce under Chief Joseph.

The section entitled "Era of Internal Exile" closes out the records of the government's attempts to defeat the Native Americans politically, economically, and spiritually with attention paid to the Wounded Knee massacre and the establishment of the Carlisle and Pine Ridge boarding schools.

Lastly, Herman Viola focuses attention on "Red Power" and "Horizons." The former chapter records the rise of Native American political moves such as the symbolic seizure of Alcatraz and the formation of such organizations as the American Indian Movement. These chapters are fitting capstones to this well-written, excellently documented, and artfully illustrated book. Viola's closing words are appropriate: "Could the nation survive if it failed to make tolerance and fair play work for the tribal peoples who embody America's first reality, the enduring spirit of the land itself."

— Cortland P. Auser
Yorktown Heights, New York

Herman J. Viola and Carolyn Margolis, eds. *Seeds of Change: A Quincentennial Commemoration*. (Washington, DC: Smithsonian Institution Press, 1991) 276 pp., \$39.95 cloth.

In this year of the quincentennial, *Seeds of Change* should be read by scholars, teachers, and students across the curricula and by those interested in multicultural interdisciplinary subjects of prime importance. The editors have done an outstanding job of bringing together essays by experts on the subjects related to "the massive changes since the contact of the Old and New World." One of the effects that a couple of the authors touch on and examine—the gastronomic revolution—was observed by German Aremiegas's *America in Europe* in 1975.

Viola gives a wide picture in his introductory "Seeds of Change" essay. He declares that Columbus's voyages were "pivotal in world history." The Old

World was affected as much as the New World. Walsh's and Sugiara's "The Demise of the Fifth Sun" provides an appropriate introduction to knowledge of the peoples and cultures of Mesoamerica in the pre-Columbian eras with particular attention to agricultural and martial factors. The pictures of sites and artifacts with this essay more than adequately supplement the text.

McNeill's chapter, "American Food Crops in the Old World," deals with a subject that has been for too long overlooked. Although historic details are missing on how the crops of potatoes and maize spread, the extent of their cultivation in the Old continents is presented in great detail. Hobhouse's "New World, Vineyard to the Old" does for viniculture what McNeill had done for agriculture.

Historian Alfred W. Crosby reviews the metamorphoses of changes wrought by the Spanish invaders and the effect of the face-to-face meeting with the native peoples—the results included "new mixtures of peoples, disease—and animals (pigs, cattle, horses and pathogens)." He states that the "great Genoese navigated, administered, crusaded, enslaved, but above all he mixed, mingled, jumbled and homogenized the biota of our planet."

Deborah Bernet and Robert Hoffman carry the subject further in "Ranching in the New World." Then, Sidney W. Mintz examines the "processes of cultural reinterpretation and population mixture," including the importance of "new world sugar." Tied in with the sugareconomy is the "institution of Slavery." The latter subject is taken up by David Barry Gaspar in his writing, "Antigua Slaves and Their Struggle to Survive." It deals with the subtle ways in which slaves resisted their masters. Related to this essay is Lydia M. Pulsipher's "Galways Plantation, Montserrat." It is chosen, I believe, as a representative place that became connected with the wider world and related to the whole movement of "European development." It thereby serves as a case study of the role that sugar and other "seeds of change" played in "transforming the new world."

Robert L. Hall, professor of American Studies at Northeastern University, deals with the retention of African ways in the new world, concentrating on food and African "culinary service."

Two more essays, "Hispanic American Heritage," by Joseph Sanchez, and "An American Indian Perspective," by George Horse Capture, treat two more cultures. Sanchez well points out that the quincentenary offers the opportunity to reassess the nature of the Hispanic heritage as well as the chance to look closely at the cultures in the United States. George Horse Capture reviews the horrendous treatment of Native Americans, but he also sounds the notes of Native American renaissance and rebounding, starting with the capture of Alcatraz in 1969.

The volume closes with three outstanding essays: "Health and Disease in the Pre-Columbian World" by John Verano and Douglas Ubelaker, "Three Faces of Eden" by Stanley Shelter, and "Nature's Future" by Steven King and Liliana Dudley. The essays comprise a trio about humankind, past, present, and future.

This work is to be treasured as a challenging memento for this year of commemoration: The structure, the prose, and the pictures and photographs will

delight readers and scholars. The work closes with words all of us should take to heart:

To realize sustainable development, we must redefine and redirect development itself, vigorously emphasize indigenous knowledge and experience, and take effective socio-political action on behalf of the environment. Only then will we have planted real seeds of change.

— Cortland Auser
Yorktown Heights, New York

Derek Walcott . *Omeros*. (New York: Farrar, Straus, and Giraux, 1990) v, 325 pp., \$15.00.

Omeros is indeed a poetic epic and as such stands foremost in Walcott's outstanding writing career. The quality of the poetry in this volume reveals why he is a great practitioner of poetry writing in the English-speaking world.

Walcott writes, as critic Christopher Bakken has so aptly indicated, as "citizen, poet, and colonial." Likewise, he writes within a triple heritage: African, Antillean, and Anglo. Because of his knowledge of the ancient classics, he unites in his work the Caribbean and the Grecian seas. The work dwarfs his earlier lyrics and transcends them by the sheer scope of the narrative and its sustained lyricism. He writes ably in the best of the English language traditions but is able to poetize, too, in the patois of St. Lucia.

St. Lucia, his home isle, is Walcott's Ithaca. Much of the personal story is anchored in Castries, his "home" port, but the epic soars into mythology—classic and created Caribbean. Much is local and cosmic at the same time. There are local figures who are the local counterparts of their Homeric cousins of the *Odyssey*. The commentary and narrative go beyond the bounds of the Caribbean to Africa and the "Middle Passage," to Europe, and to the United States both present and past, the past of American slavery and the exploitation of the Native Americans.

Truly, *Omeros* reveals the author's love of the English language, and one is tempted to compare this love to the discovery of the beauties of the language with that of the Jacobean or the Elizabethan.

The work is often intensely political, for parts condemn the exploitation of the islands by the Europeans, or of North America by the Anglo-Americans. Nor does Walcott hesitate to strongly criticize the third world politicians who have seized power in many of the island nations.

I feel that readers of multi-ethnic literature will delight in the excitement of Walcott's extended story, as they will in the beauty of his lyricism.

— Cortland P. Auser
Yorktown Heights, New York

Cheryl A. Wall, ed. *Changing Our Own Words: Essays on Criticism, Theory, and Writing by Black Women*. (New Brunswick, NJ: Rutgers University Press, 1989) 253 pp., \$36.00; \$12.95 paper.

Cheryl Wall's edited volume, *Changing Our Own Words*, is comprised of the proceedings of a conference held at Rutgers University in October 1987 entitled "Changing Our Own Words: A Symposium on Criticism, Theory, and Literature by Black Women." A group of scholars and critics—who included Abena P. A. Busia, Barbara Christian, Mae Gwendolyn Henderson, Gloria T. Hull, Deborah E. McDowell, Valerie Smith, Hortense J. Spillers, Claudia Tate, Cheryl A. Wall, and Susan Willis—were asked to reflect upon such questions as: What are the most fruitful contexts for the analysis of writing by black women? What can be learned from recent developments in literary theory? Can and should theories particular to black women's writings be developed? If so, what would the source of such theories be?

Wall's introduction reminds some and informs others of the "transformative moments" in black female writing and feminist criticism. These "moments" included introspective works by black women that signaled a recognition and rise in the scholarly interest in black women's writings. These and many other historical notations make *Changing Our Own Words* a valuable resource for scholars in ethnic studies, black studies, women's studies, American studies, literature, and even popular culture studies and musicology; it provides several innovative theories and analyses on black women's writing that will indeed facilitate the study and comprehension of this unique area of literature.

For instance, Mae Gwendolyn Henderson's essay, "Speaking in Tongues: Dialogics, Dialectics, and the Black Woman Writer's Literary Tradition," suggests that black women in general and black women writers in particular (and their characters) tend to speak in a plurality of "tongues," or voices, as well as in a multiplicity of discourses. That is, black women first are stigmatized by the greater American society for being black (racism) and second for being a woman (sexism). These stigmatizations have cultivated a language and various discourse modes that have allowed them to speak to black men, other black women, white women, and white men. Basically, Henderson's essay will allow scholars of the ethnic experience to gain a better understanding of why black women writers write the way they do and how to possibly interpret what they are saying.

Another insightful analysis is Susan Willis's essay, "I Shop Therefore I Am: Is There a Place for Afro-American Culture in Commodity Culture?", which examines the influence of white-dominated consumer culture industry on the lives and identities of black Americans. Willis's essay is particularly interesting because she shows that writers like Alice Walker and Toni Morrison comment on how the American media industry and consumer culture have affected African American women especially. This essay proposes insightful theories and criticism for scholars of black women writers: (1) by briefly outlining the psychological implications of being *black* and *woman* in American consumer society, and (2) how that may affect the writers themselves, the characters they

create, and the kinds of stories they tell.

Changing Our Own Words will be useful for the scholar of the ethnic experience because it brings together diverse ideas and yet converges toward a single goal: a formation of theories for the study of black women's writing. The black women critics contributing to this volume synthesize for us the latest criticism in literature in general and African American women's literature in particular. The references to other critics and the endnotes that follow the essays alone will be an asset to the reader of this volume. In addition, *Changing Our Own Words* will provide ideas for scholars in areas not directly related to literature but to African American culture in general.

— Angela M. S. Nelson
Clarke College

Sylvia Watanabe and Carol Bruchac. *Home To Stay: Asian American Women's Fiction*. (Greenfield Center, NY: The Greenfield Review Press, 1990) 319 pp., \$12.95 paper.

Frank Chin, a Chinese American playwright and essayist has written, "no one . . . was going to tell them [Asian Americans] that America not Asia was their home, that English was their language. . . ." The women writers collected in this volume are claiming America as their home and English as their language. These writers fashion and refashion the American experience from their ethnic perspective. This publication brings together many Asian American women writers in one volume. The contributors are not only of Chinese, Japanese, and Filipino ancestry, but also of Malaysian, Vietnamese, Asian Indian, and Pakistani heritage.

The range of the stories is excellent, from the humorous tone of Elizabeth Gordon's (Vietnamese American) "On the Other Side of the War: A Story" to explaining interracial marriage to a nine-year-old boy in Tahira Naqvi's (Pakistani American) "Brave We Are." And Jessica Hagedorn's "The Blossoming of Bong Bong" is a penetrating analysis of cultural disorientation. Predominantly short stories, the collection also contains writings by such famous authors as Maxine Hong Kingston, Amy Tan, Gish Jen, and Bharati Mukherjee. As the works of these writers can be found in almost any bookstore, they seem to be included to lend credence to the project.

Also, the title, *Home to Stay: Asian American Women's Fiction*, is misleading as several Euro-American women writers have been included, "non-Asian women who have experienced close contact with Asian cultures." Although these women record the Asian American experience, perhaps they should have been included in another volume. Further, there is no standard biographical information, only one page of acknowledgements. On the other hand, there are short biographical sketches and photographs of most writers.

The theme of the United States as their home and their place in it is continually enhanced. None of the writers embrace an exotic Asian homeland but rather the

American continent. These writers are firmly rooted in the women's movement. The image of the silent, passive Asian American woman is effectively dispelled as stereotypes are immediately disproved. Those who think that there is only one Asian American woman writer, Kingston or Tan, will be pleasantly surprised by the number included.

Although the book has a few minor faults, it is an amazingly compact collection of contemporary Asian-American women writers. It joins a growing catalog of writings by and about Asian American women including *The Forbidden Stitch*, *An Asian American Woman's Anthology* and *Making Waves: An Anthology of Writings By and About Asian American Women*.

— Mary Young
The College of Wooster

Jack Weatherford. *Native Roots: How the Indians Enriched America*. (New York: Crown Publishers, 1991) 310 pp., \$20.00.

This volume and Weatherford's penultimate book (*Indian Givers: How the Indians of the Americas Transformed the World*, New York: Fawcett Columbine, 1988) discuss in detail the contributions of Native American populations to the Old World and to the culture of the invaders who ultimately conquered the New World. Both books are timely in terms of the current hoopla concerning the quincentennial of Christopher Columbus's arrival on Caribbean shores. They both put the lie to the idea that acculturation is a one-way street. *Native Roots* additionally indicates the tenacity of many American Indian traditions in surviving centuries of attempts at forced assimilation by Europeans and Euro-Americans.

In his most recent book, Weatherford's thesis is that Euro-Americans "do not know the story of the land on which we live. We take nourishment from this soil, but because we cannot see our roots down deep in the American dirt, we do not know the source of that nourishment." The roots about which the author speaks extend back into prehistory. Utilizing a broad holistic perspective, Weatherford draws upon archaeological data pertaining to subsistence patterns, economic systems, architectural styles, and art forms from the Hohokam tradition, Mississippian tradition, Adena and Hopewell cultures, and earlier hunting groups in North America. He argues that "this past deserves our attention not merely for the sake of antiquarian curiosity, but because our culture and society today descend from ancient Cahokia as much as from medieval London, Renaissance Rome, and ancient Athens." Weatherford also peruses ethnohistoric sources and utilizes his own cross-cultural ethnographic observations in commenting on social structures and political systems. His discussion of Native American warfare patterns, for example, is an even-handed treatment. Scalping is acknowledged as a pre-Columbian practice but is placed in the context of head-hunting throughout the Old World. He also notes that the practice of scalp-taking in North America was exacerbated by the Europeans for their own political

purposes. Even more intriguing is Weatherford's discussion of Native American peacekeeping activities and his challenge to Euro-Americans to learn these lessons.

This book marshalls abundant evidence documenting the facts that American Indians were not the "savages" perceived by early Europeans, were not without sophisticated cultural systems, and were not wandering around purposelessly waiting to be started on a path to "progress" facilitated by a doctrine of Manifest Destiny. Weatherford's discussion of the roles of American Indian men and women in hunting and processing fur-bearing animals is insightful vis-à-vis the economic development of the American frontier and international trade systems as well. He lists the many crops first domesticated in the Americas and points out that these crops constitute one-third of the annual harvest in the United States. Among the many other contributions of American Indians are items of hunting equipment and clothing, art objects, the Navajo code-talkers in World War II, a myriad of place names and frequently used words, and the intellectual achievements of people such as Ely Parker, George Hunt, and Ella Deloria.

The continuity and vitality of Native cultural traditions is also placed in a provocative perspective. In speaking of long-standing Native American fishing traditions along the Northwest coast, for example, Weatherford comments, "They do not fish today with the same tools they used a century ago, any more than today's farmer would walk behind a plow pulled by a mule." His description of the honoring of military veterans and the American flag at the powwow in Mankato, Minnesota, is equally thoughtful.

As those who have taught anthropology, history, American Indian and ethnic studies will note, a good deal of the subject matter in *Native Roots* is covered in the film *More Than Bows and Arrows* and is available in other sources—for example, textbooks and articles by Harold Driver, Jesse Jennings, Gordon Willey, A. Irving Hallowell, and Gerard Reed. Weatherford's book is written in an engaging and yet instructive fashion. In that respect, it is not only a welcome addition for the academic audience, but will also appeal to a much wider lay public which is struggling to understand the meanings of the depths and diversity of the American experience.

— David M. Gradwohl
Iowa State University

Vernon J. Williams. *From a Caste to a Minority: Changing Attitudes of American Sociologists towards Afro-Americans*. (Westport, CT: Greenwood Press, 1989) 202 pp., \$39.95 cloth.

Attitudes towards specific racial minorities have been central to the history of the United States. These attitudes have influenced the development of social and cultural institutions, they have determined the structure of our communities, and they have affected our laws and our politics. Given the centrality of race in American culture, it is surprising that until the second half of the twentieth

century there was little effort to examine systematically the role of race in US history, or to examine changing attitudes towards race; and the efforts that were made rarely made it into the mainstream of American historiography.

Vernon J. Williams's study of the evolution of the attitudes of American sociologists towards blacks is one of a number of books written during the last two decades that explores racial attitudes in the United States. What is unique about Williams's efforts is that he focuses on the changing racial attitudes of one profession, sociology, during the years from 1896 until the end of World War II. Williams specifically attempts to explain "how and why" sociology transformed itself "from a discipline that rationalized caste-like arrangements in the United States to one that actively advocated and supported the full assimilation of Afro-Americans into the American mainstream." Williams argues that by the end of World War II sociologists had embraced an assimilationist theory of race relations that combined the ideals of assimilation and the concept of black progress, and which had been one of several streams of racial thought in sociology since the late nineteenth century. In doing so, they "transformed their discipline into one of the most forward looking of all social science departments."

Williams bases his arguments on a detailed analysis of the published writings of American sociologists from the late nineteenth to the mid-twentieth century. While he groups sociologists into those who supported the concepts of assimilation, black progress, and racial equality, and those who accepted theories of black inferiority, his analysis is not simplistic. He carefully details the various arguments of supporters and opponents of racial equality, examines the arguments of black and white, northern and southern, and professional and amateur sociologists. Williams recognizes that theories of race and the understanding of race were often complex. For example, W. E. B. DuBois, who in the first decade of the twentieth century was the major critic of segregation and one of the pioneers in the development of scientific analysis of race, also slipped occasionally into the assumptions of black racial inferiority that were so dominant at his time. Williams also describes the efforts of psychologists and anthropologists to use intelligence tests and other empirical measures to categorize the races, and uses these efforts to demonstrate that the mere triumph of the "scientific analysis of race" did not guarantee the triumph of theories of racial progress and assimilation. Finally, Williams argues that the ultimate triumph of assimilationist theory resulted from the more powerful and effective research and arguments of the advocates of racial equality, which by 1945 wore down the opponents of black inferiority.

Throughout his study Williams focuses on the key figures, from Lester Ward to Franz Boas to E. Franklin Frazier, who were key to the emergence of assimilationist theory. Perhaps the symbol that reflected the triumph of liberal racial theory in American sociology was the election of black sociologist, E. Franklin Frazier, as president of the American Sociological Society in 1946.

As interesting as it is, Williams's study is not without weaknesses. Most troubling is his decision to restrict this study to published essays—and to focus on essays published in the *American Journal of Sociology*. While this certainly simplified the research necessary to complete this study, it raises questions about

the degree to which this study addresses the full extent of the debate over race in the profession. The time boundaries placed on this study are another problem. Williams never indicates why he begins his examination in 1896, or why he ends it in 1945. Logical events to mark the beginning of a study on racial attitudes might be Booker T. Washington's Atlanta speech, or, perhaps, the founding of the *American Journal of Sociology*--both of which occurred in 1895. Likewise, logical dates to end the study might be the publication of Gunnar Myrdal's *An American Dilemma* in 1944, or the election of Frazier as president of the American Sociological Society in 1946. The lack of a clearly defined beginning or end to this study reflects the more general problem that Williams has with the organization of this study.

In spite of these flaws, *From a Caste to a Minority* is a valuable book which adds to our knowledge on the formulation of attitudes about blacks in the United States. Furthermore, together with Stow Person's *Ethnic Studies at Chicago, 1905-45*, it provides an intriguing analysis of racial thought in one of the important disciplines of the social sciences.

— Cary D. Wintz
Texas Southern University

Shay Youngblood. *The Big Mama Stories*. (Ithaca, NY: Firebrand Books, 1989) 106 pp., \$8.95 paper.

A story ain't something you just read off like ingredients on a soap box. A story's like a map—you follow the lines and they'll take you somewhere. There's a way to do anything, and with a story you can take your time.

Shay Youngblood learns how to tell stories from her many Big Mamas. The tales answer questions about her biological mother who is dead, what it means to be a woman, and how it feels to be black in Princeton, Georgia, prior to the civil rights movement. The voices of Big Mama, Miss Emma Lou, Aunt Mae and others leap off the page, and take readers on a journey into homes, on porches, and down the river fishing. Each story is a piece of a puzzle that adds to form a complete picture of the protagonist.

Written in black English, the twelve stories in this volume are portraits of the many women and the few men who teach the young protagonist (who remains nameless) lessons about life. From these tales the narrator/protagonist comes to know not only her personal history, but the larger history of the black community. The optimistic mood and upbeat style of this collection is similar to Toni Cade Bambara's *Gorilla My Love* (1981), in which the narrators are mostly street-smart, hip-talking young women determined to make a place for themselves. While Youngblood's women are middle-aged, they demonstrate spunk, humor, and wisdom.

Youngblood is intimate with the characters, yet her portrayal is not romantic.

These are not your stereotypical strong black women; some are independent like Aunt Mae who enjoys the company of men, but affirms, "I don't need a husband." Others are like Miss Alice "who was always having trouble with her husband," and still others are like Miss Tom, "a mannish-looking woman with a mustache." However, these women form a sisterhood that provides support for each other during illnesses and other social crises, but they also share laughter. From the stories the protagonist learns about the ingenuity of black people:

Colored folks, as you know, is the most amazing people on this earth. Anything we put our minds to and our hearts into we can get done good and most times better than that. You'll never know if you can do a thing till you try, and try has never failed.

While her Uncle Buck will agree with Miss Emma Lou about trying, he notes the particular burden that is the lot of the black man,

A black man has seen misery in this country, especially in the South. I'm gonna tell you some things you better member. You think colored peoples free, don't you baby. Don't let nobody fool you into thinking you can relax, there's a heap of colored folks still in chains.

Each story connects the protagonist to the community and prepares her for the history she is expected to make. When she begins to menstruate, her Big Mama guides her:

When a girlchile gets her first blood her mama or one like her mama have to prepare her, tell her things a woman needs to know.

When the young protagonist is told what she needs to know, she is welcomed into the community of womanhood: "I was given a name and invited into the circle of women, no longer a lil girl. I was a woman now. All the stories they had told me were gifts. . . ."

Shay Youngblood's autobiographical tales are so evocative that the pleasure and pain bleed through.

— Opal Palmer Adisa
University of California, Berkeley



